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NEW INTRODUCTION
TO THE
ITALIAN LANGUAGE,

GROUND ON
REASON AND AUTHORITY.

BY
HENRY MARIUS TOURNER,
A NATIVE OF ROME, — R.
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TO THE
ITALIAN LANGUAGE



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CONTENTS.

PREFACE.

OF PRONUNCIATION, Pag. i

Appendix : *Of the close and open pronunciation of the e and the o,* 10

OF DIPHTHONGS, 31

OF ORTHOGRAPHY, 35

Article I. *Of the letters,* ib.

Article II. *Of the affinity of letters,* 43

Article III. *Of the accent,* 46

Article IV. *Of the apostrofo,* 51

Article V. *Of words that are curtailed or abridged,* 54

Article VI. *Of the augmentation of words,* 60

Article VII. *Of compound words, and of the reduplication of consonants,* 61

Article VIII. *Of the division of words at the end of the line,* 66

Article IX. *Of stops and other marks,* 67

Of the PARTS OF SPEECH,	-	Pag. 69
Chap. I. <i>A general view of the parts of speech,</i>	-	ib.
Chap. II. <i>Of the genders,</i>	-	75
Chap. III. <i>Of the numbers,</i>	-	79
Chap. IV. <i>Of the articles,</i>	-	84
Chap. V. <i>Of the signs of cases,</i>	-	85
Chap. VI. <i>Of augmentatives and diminutives,</i>	-	90
Chap. VII. <i>Of comparatives and superlatives,</i>	-	92
Chap. VIII. <i>Of numeral denominations,</i>	-	97
Chap. IX. <i>Of pronouns,</i>	-	102
<i>Of personal pronouns,</i>	-	103
<i>Of possessive pronouns,</i>	-	108
<i>Of demonstrative pronouns,</i>	-	110
<i>Of relative pronouns,</i>	-	112
<i>Of indeterminate pronouns,</i>	-	116
Chap. X. <i>Of the verb,</i>	-	121
Art. I. <i>Of the different times expressed in the verb,</i>	-	ib.
Art. II. <i>Of moods,</i>	-	124
Art. III. <i>Of transitive and intransitive verbs,</i>	-	129
Art. IV. <i>Of the conjugation of verbs,</i>	-	131
Art. V. <i>Of the auxiliary verbs essere and avere,</i>	-	133
Chap. XI. <i>Of the use of the auxiliary verbs in the formation of the compound tenses of other verbs,</i>	-	141
		Chap.

Chap. XII. Of the conjugation of regular verbs,	Pag. 145
Chap. XIII. Observations on the regular verbs,	154
Chap. XIV. Of irregular verbs,	159
Irregular verbs of the first conjugation,	160
Irregular verbs of the second conjugation,	162
Verbs whose past indeterminate ends in <i>ffi</i> ,	164
Verbs whose past indeterminate ends in <i>fi</i> ,	165
Verbs whose past indeterminate ends in <i>equi</i> ,	169
Verbs whose past indeterminate ends in <i>bhi</i> ,	ib.
Verbs irregular in several tenses in <i>ere long</i> ,	ib.
Irregular verbs in <i>ere short</i> ,	173
Irregular verbs of the third conjugation,	177
Verbs terminating their present indicative in <i>isco</i> ,	179
Defective verbs,	183
Chap. XV. Model for the conjugation of the passive verb,	186
Model for the conjugation of the passive impersonal,	187
— for reflected verbs,	188
— for reciprocal verbs,	ib.
Impersonal verbs,	ib.
Chap. XVI. Of adverbs,	190
Adverbs of absolute affirmation and negation,	191
	Adverbs

<i>Adverbs of probability,</i>	XIX. Pag. 192
<i>of doubt,</i>	ib.
<i>of time,</i>	193
<i>of place,</i>	198
<i>of quantity and number,</i>	199
<i>of quality and manner,</i>	200
Chap. XVII. <i>Of prepositions,</i>	202
Chap. XVIII. <i>Of conjunctions,</i>	221
Chap. XIX. <i>Of interjections,</i>	234
Of CONSTRUCTION,	237
Chap. I. <i>Of construction in general,</i>	ib.
Chap. II. <i>Of the use and omission of the article,</i>	239
Chap. III. <i>Of the construction of the subject with the verb, and of the adjective with the substantive,</i>	250
Chap. IV. <i>Of the government of verbs,</i>	257
Chap. V. <i>Of the government of adjectives,</i>	270
Chap. VI. <i>Of verbs used in the infinitive, or in one of the definitive moods, instead of substantive nouns,</i>	274
Chap. VII. <i>Some particular observations on the infinitive and gerund,</i>	279
Chap. VIII. <i>Of the construction of order, or of the disposition of the parts of speech,</i>	282
Chap. IX. <i>Of the irregular construction, and of grammatical figures,</i>	288
<i>Of the figure of pleonasm,</i>	289
<i>of ellipsis,</i>	293
<i>of syllepsis,</i>	296
<i>of enallage,</i>	ib.
<i>of hyperbaton,</i>	297
Of	

Of Italian VERSIFICATION.	Pag. 299
Introduction,	ib.
Chap. I. <i>Of Italian Verse ; of the number of syllables ; and of its different kinds,</i>	300
Chap. II. <i>Of the syllable and its accidents,</i>	305
Chap. III. <i>Of poetical licences with regard to the augmentation and diminution of syllables,</i>	313
Chap. IV. <i>Every verso piano, besides the accent on the penultima, must have also an accent on some other syllable,</i>	321
Chap. V. <i>Of the licences which Italian poets have taken with regard to the accents,</i>	331
Chap. VI. <i>Some further observations on the proper or faulty position of the accent ; and of the cesura,</i>	335
Chap. VII. <i>Of the qualities that words should have in poetry,</i>	340
Chap. VIII. <i>Of the orthography peculiar to the Italian poetry,</i>	342
Chap. IX. <i>Of verses compared with one another, and what verses agree with each other,</i>	344
Chap. X. <i>Of the rhyme, and by what laws it is governed,</i>	350
Chap. XI. <i>Of the different sources from which the Italian rhimes may arise,</i>	353
Chap. XII. <i>Of licences introduced by poets to diminish the difficulty in rhiming,</i>	360
Chap. XIII. <i>Of the beauties and faults of rhimes,</i>	364
c	Chap.

Chap. XIV. <i>Of the sonetto,</i>	Pag. 369
Chap. XV. <i>Of the canzone,</i>	373
Chap. XVI. <i>Of the terzine or terzo rime,</i>	385
Chap. XVII. <i>Of the ottava rima,</i>	388
Chap. XVIII. <i>Of poems of free metre,</i>	391

PREFACE.

PREFACE:

IT is very well known, that the ancient Romans endeavoured to spread the Latin language in all the provinces which they conquered, by causing it to be used in courts of justice, in all public deeds, and by means of colonies from Rome: But it cannot be presumed, that the primitive language of the subdued nations could have been totally destroyed by that of the conquerors; on the contrary, it is certain, from Quintilian, Aulus Gellius, Festus, Varro, and others, that at the time that the Roman republic was in its highest pitch of grandeur amongst the Etrurians, Greeks, Oscians, Insubrians, Ligurians, Gauls, &c. the same respective languages were still used which had been spoken there before the propagation of the Latin tongue. Even under the empire of Augustus, the Etrurians must have retained very much of their ancient language; for Dionysius of Halicarnassus, to prove they were not a nation come into Tuscany from any other part, as it was pretended, informs us, that the language of the Tyrrhenians was very different from that of the Romans and of the Lydians. We find also by Palladius, *De Re Rustica*, that the Italians had a language which was different from that of the Romans. From all this, it may be very probably conjectured,

conjectured, that the Latin which was afterwards spoken in these provinces was such as to favour very much of the language originally spoken there. To this, I am convinced, is owing the great number of different dialects which are to be found at present in the Italian language, all of them having their source in the ancient dialect which characterized the Latin spoken in the several places. Thus the inhabitants of the kingdom of Naples preserve still the broad Doric accent of their ancestors; and it is very probable, that in Lombardy, in Bologna, in Romagna, they cut off the vowels, shorten their words in the manner they do, and abound in nasal sounds, because the *Genomani* Gauls had extended their dominion over those countries as far as *Rimini* long before the Romans were in possession of them. And perhaps the guttural, which is so characteristical in the pronunciation of the *c* before *a*, *o*, and *u*, by the most part of the Tuscans, and particularly the Florentines, is a remainder of the old Etruscan language. The disgusting jargon of the Genoese betrays the roughness of the ancient Ligurian, whilst the softness of the Venetian dialect may be owing to the ancient *Heneti* having remained free from the invasions of the Gauls.

In proportion as the Roman empire declined, the purity of the Latin language was also neglected. The corrupted speech of the common people of Rome, combined with that of the many strangers who continually crowded to that capital at the enthronization of the several emperors who, from an obscure birth in barbarous nations, were, by the stormy billows of revolutions, raised and swallowed up successively, obliterated entirely the chaste and elegant language of Cæsar, Hortensius, Mark Anthony, and Cicero; and that urbanity which

which in all countries is only to be found in the tongue of genteel and well-bred people, was totally lost in the mire of inelegant and ungrammatical vulgarisms.

This corruption of the Latin language continued to increase in consequence of the frequent irruptions and invasions of the northern nations into Italy. Although the Goths, the Longobards, the Franks and the Germans had subdued the Italians, they were never able to introduce amongst them their uncouth language; on the contrary, they adapted themselves to the language spoken in the country wherein they settled, finding it much softer than their own. Nevertheless, the Italians, conversing continually with those nations, could not be entirely exempted from adopting some of their words and phrases, endeavouring however to disguise them with a Latin termination, and by such a mutual exchange, the foundation was laid for the complete metamorphosis of the Latin into the Italian language.

Thus, as the northern nations made use of the article, which the Latin language has not, the Italians made up for it with the pronouns *ille, illa, illi, illæ*, from which the Italian articles were afterwards formed; for example, they were accustomed to say, *illo cavallo, illa basta, illi libri, illæ femine*; then, for the sake of brevity, sometimes dropping the first, at other times the second syllable of the pronoun, they said, *il cavallo, lo cavallo, la asta, li libri, le femine*; and it may be observed, that the denominations in Italian generally take their termination from the Latin ablative in the singular, and from the nominative in the plural. From the genitive plural *illorum* the pronoun *loro* was formed; from *bic ille, bic iste*, the pronouns *quello* and *questo*; and in this manner the etymology

logy may be found of almost all the words which are used in the Italian language, those I mean which come from the Latin; for many, as I have observed before, owe their origin to those nations that invaded Italy, and some words, whose source cannot be traced either in the Latin or in the Teotisc or Tudesic, may be looked upon to be of a most remote antiquity before the Romans had become masters of Italy, perhaps handed down to us by the inhabitants of the mountains, whose situation favoured the preservation of their ancient language.

The knowledge of the pure Latin being entirely lost, the plebeian language of Rome, which, through the several Italian provinces, was uniform only in the mouth of those Romans who were spread and settled among them, but in that of the natives it formed as many municipal dialects, became in a short time the chief language in public deeds, in the courts of justice, and was used as a means of communication between all the Italian nations. About the tenth century, when almost all the towns in Italy erected themselves into republics, governed by consuls and tribunes, in the form of ancient Rome, those leaders who wished to shine in their harangues, and be understood, not only by their own citizens, but also by the strangers who assembled there on account of public business, began to use the vulgar language of Rome, as more generally understood than their own municipal one. Towards the twelfth century, it came to be entirely changed into what has been afterwards called the Italian language, and which, from that time to this, has not undergone any very material change.

However this language was not considered in those days by any person of letters as sufficiently noble,

noble, and worthy to be used in writing books which were intended for the perusal of the learned even in Italy, or meant to be handed down to posterity. These were all written in Latin, however barbarous it might have been. Except a few trivial love songs and popular romances, nothing worthy any notice was written in Italian, which was then known by the name of *vulgar language*, until the thirteenth century, when *Dante* composed in Italian his poem which he entitled *Commedia*, divided into three parts. In this poem, he describes with a great deal of poetical imagination, a hell, a purgatory and a paradise, wherein he chiefly introduces personages belonging to the Guelph and to the Ghibellin factions, attributing speeches to them and to himself tending to weaken the former, to which he first belonged, but which he afterwards abandoned in order to follow the Emperor Henry against the Florentines. The gloominess of his subject, which would not have been received with applause in our days, was entirely adapted to the circumstances and inclinations of that age. The style, which, in general, is at present obsolete, was, by the assertion of *Vilani* and *Boccaccio*, the neatest and the most pleasant of any Italian writing before his time. Yet in that gloomy subject, in the midst of that obscurity of style, we still find a richness of poetical imagery, sentiments sublime and pleasing, an intimate knowledge of the human heart, words full of expression and force; so that we may confidently decide, that, next to Homer, *Dante* is the most original poet.

Petrarca, the first among the Italian lyric poets, wrote some time after, with such purity of style, choice of words, and elegance of phrases, that, for these four hundred years, no person can boast,
and

and none will be ever able to do it, as long as the Italian language shall exist, of having improved upon his *Canzoniere*. His subject is *love*; but, far from representing the external actions of this passion, and its sensual pleasures, by which the Greek and Latin poets had rendered themselves agreeable to the vulgar, who are always carried away by their desires and pleasures, *Petrarca* had in view the benevolent effects of love, and imagined a lover who had nothing more at heart than the virtue and perfection of his beloved mistress, who felt indeed from time to time the stimulus of the animal passion, but conquered it, in order not to injure her honour, satisfied with only seeing her, hearing her, and with being, if possible, acceptable to her. He thus delineated and poured forth what sprung from the bottom of his heart, and what generally arises only in the minds of those endowed with a warm imagination and a feeling heart, where this passion, as well as others, is purified and restrained by virtue. The merit of *Petrarca* as an Italian poet consists in having created for a new kind of poetry a language and a style entirely new, peculiar to himself and to the Italians who imitated him. His own heart and his mind were the first inventors of these; he did not borrow them from any other language, and perhaps to no other can they be properly transferred.

Boccaccio, contemporaneous with *Petrarca*, makes up the triumvirate to which the Italian language owes its establishment. He is the most eloquent of the Italian prose writers; but unluckily his morals are not always so chaste as those of *Petrarca*. The imitation of his style may be of great use if done with caution, and if those faults are shunned which prevailed in the age in which he lived,

lived. A great number of his words are obsolete. It is therefore necessary to read several of the best writers of a later date before one reads *Boccaccio*, in order to be able to distinguish such words as would at present considerably disfigure the style. It would be necessary also to simplify the construction and texture of his periods, which are too similar to those of the Latin, from which the Italian language had at that time but lately sprung, and which still preserved very much of its manner. The same observation may be made with regard to the prose writers of the sixteenth century, known in the Italian literature by the name of *Cinquecentisti*, the immense length of whose periods, and the too much studied inversions, perhaps deserve justly to be blamed. Let nobody imagine that I mean to find fault with the use of inverted construction, and of harmonious majestic diction. It is the abuse of them which is to be condemned, and which is not an essential characteristic of the Italian language, as has been very erroneously alleged by some, who may easily be convinced of their error by observing the elegance and simplicity of style in *Passavanti*, *Villani* and *Dino Compagni*, contemporaries of *Dante*, who have always been looked upon as excellent writers, making allowances for their obsolete words and antiquated orthography. Of the several Italian performances of *Boccaccio*, the *Decamerone*, consisting of a hundred novels or tales, is by far the best, and is considered as a standard for Italian eloquence. The true spirit of the language is to be found in his diction; beauty and truth are frequently met with in his thoughts; the characters of the several persons introduced in his novels are expressed with exactness; in fine, the *Decamerone* may be considered as a masterly picture

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ture of the manners of the different ranks of people in that age.

After a century and a half from *Petrarca* and *Boccaccio*, *Ariosto* was the first rare and original genius that appeared on the stage of Italian literature with his poem of *Orlando Furioso*, which he intended at first only as a continuation of the *Orlando Innamorato* that had been left imperfect by *Boiardo*. The public favour with which *Ariosto's* poem was received became a spur to several other geniusses; but the fecundity of *Ariosto's* imagination left no large field to them for heroic inventions. Few people are acquainted with the *Amadigi* of *Bernardo Tasso*, which is a poem formed from those pieces of the famous old romance of *Amadis of Gaul* which were capable of poetical ornament. The principal action is the despair of *Amadis* for his love towards *Oriana*, and it finishes with the battle between *Lisuarte* and *Cildadane*. The episodes are formed by the other events. It is not therefore a translation in *ottava rima* of the romance, as it has been reported. This poem has a great deal of merit, particularly in the descriptive pieces. The sweetness and harmony of its versification is incomparable. Hardly any body reads *L'Italia liberata da Goti* of *Trissino*, and yet it should be read by all those that admire Homer, who in this poem is imitated in a superior manner; but what hinders it from being relished is its being in blank verse. The *Gerusalemme Liberata*, otherwise called *il Goffredo* of *Torquato Tasso*, is well known; and by many, especially foreigners, preferred to *Ariosto*. The poem of the former is certainly constructed with more attention to Aristotle's rules, and preserves a dignity of expression throughout; but the thoughts are sometimes too refined, and this work perhaps helped to introduce

duce the bad style of the seventeenth century. But no person who is endowed with a taste for poetry can fail observing, that *Ariosto* is much more an original poet than *Tasso*; for the latter, whilst he was composing his poem, conversed more with the dead world in books, whereas the former described the manners and the human passions, which he had attentively observed and studied himself in conversation with the living. However, it cannot be denied, that some essential faults are interspersed in the *Furioso*; such are the tiresome and untimely interruptions of his narrations; the scurrilities very often mixed in the most serious passages; the indecency of words, and sometimes of sentiments; excessive and too frequent exaggerations; plebeian and mean phrases; useless digressions, which *Ariosto* added to please the assemblies of the court of *Ferrara*, where he used to read his *cantos*, and for whose diversion, more than for the severe judgment of posterity, he wrote his poem. Notwithstanding all these faults, *Ariosto* is much superior to those poets who, although free from his errors, are entirely destitute of his beauties, as they have not the power of charming the reader with that naïf agreeableness with which *Ariosto* has been able to season his errors, so as to render them worthy of obtaining pardon before they give offence. *Ariosto's* comedies and satires deserve also to be read.

The *Aminta*, a dramatic pastoral of *Torquato Tasso*, has a few blemishes among innumerable beauties. The plot is quite simple and natural. A young lad is in love with a young girl, who, not finding her heart wounded by the same dart of Cupid, and being devoted to the goddess of chastity, not only will not return to him her love, but is very angry at his eager, though very respect-
ful

ful pursuits. This behaviour of the shepherdes puts the swain in despair, which is so much increased by the supposed death of his beloved object, that he resolves to kill himself. At the report of his being dead in consequence of her cruelty, her heart is moved; tenderness and compassion are revived by the aid of gratitude, and open in her bosom that path to love which had been so obstinately denied to it before. By a favourable accident, the swain's life is saved; and his constant love is at last rewarded by the possession of his long wished for happiness.

The plot of the *Pastor Fido*, another dramatic pastoral by *Guarini*, with not very material changes, coincides with that of the *Aminta*. If any body's feelings should be hurt at the character of a nymph pursuing wild beasts, and of another being led to the altar to be sacrificed, let him only consider what countries, what times, and consequently what customs and manners the poet has undertaken to represent or imitate, and he will find the plot and characters not to be so much *out of nature* as they have been found to be by a late critic*. Let him consult the ancient histories or fables, and he will not be surprised to find an Arcadian nymph dedicated to Diana in pursuit of wild beasts; he will find that superstition, which has always been, and ever will be in some degree natural to mankind, has at several periods sanctioned human sacrifices.

Tantum religio potuit suadere malorum.

When a poet chuses his subject both in time and place remote from his own, the manners, customs and characters are not only to be imagined as they are formed by nature, but must likewise be adapted to the institutions and customs introduced by men,

* See the *Bee*, vol. xv, p. 1. *et seq.*

or supposed to be so, in those times and places. It would have been therefore as ridiculous in *Tasso* and *Guarini*, if, having undertaken to treat a subject supposed to have happened in Arcadia some thousands of years past, they had introduced the modern manners of the country people in Italy, or in the neighbourhood of Rome, as it would have been absurd in *Allan Ramsay*, if he had borrowed the manners and characters of his *Gentle Shepherd* from those of the ancient Arcadia, since the scenery of it is a modern one in the vicinity of Edinburgh; and it is consequently preposterous to make any comparison of the performance of the Scotch author with any of the two Italian pastorals, as has been done by the same critic. One might as well compare a domestic English scene with that of a Turkish *Haram*. The famous *Tancia* of *Buonarrotti* is the only piece in Italian which may be compared with the *Gentle Shepherd*. The scenery is modern, in the neighbourhood of Florence, and written in the rustic language of the Tuscan peasants, which would be difficult to be understood by the other Italians, without the glossary of *Anton-maria Salvini*.

Both the *Aminta* and the *Pastor Fido* have no doubt some faults. In the former, the shepherds are sometimes a little too flashing and acute, and now and then there is a tendency to the *concetti*. In the latter, too much resemblance is to be found in several of the shepherd's speeches to the most artful plots of cabinets, with precepts for the government of the political world; and the shepherdesses, when they come out with some far-fetched thought, savour a little of the declamatory and epigrammatic. However, if *Guarini* had kept a little more within bounds, it might be allowed that, as he introduced in his piece a progeny of demigods,

demigods, (for it does not matter whether the poet chuses his subject from true or fabulous history, provided he does not fail in the proper verisimilitude), and imitated manners of an age in which shepherds were supposed to be invested with the employments of government, and were promoted to the high rank of priesthood, he did well not to preserve entirely that rustic simplicity which belongs to innocent shepherds. Both these pastorals are written in pure and elegant language; as are also *l'Arcadia* of Sannazzaro, and *la Ninfa Tiberina* of Molza.

Among the prose writers long after Boccaccio, Angelo Firenzuola wrote very elegantly *i Discorsi degli Animali*; Monsignor Giovanni della Casa published *il Galateo* or *de' Costumi*, a treatise very well known to the celebrated Lord Chesterfield, and *il Trattato degli ufficj tra gli amici superiori e inferiori*. His orations also, as well as those of Alberto Lollio, and Speron Speroni, are worthy to be read; to which may be added *il Cortigiano* by Castiglione.

Among historians, the character of Macchiavelli is, precision, clearness, and elegance, though he is a little suspected with regard to accuracy and veracity. Guicciardini has aimed at a pompous harmony of style, but neglected neatness and elegance. His sentences are tiresome by their length, his speeches are languid, the reverse of those of Macchiavelli, which are full of spirit.

In the history of Florence by Scipione Ammirato, may be discovered a great deal of judgment. Neatness, precision, elegance, and perspicuity, form the character of his style in all his works.

The Florentine history by Benedetto Varchi is also written in a neat, clear and vigorous style.

The

The history of the civil wars of France by *Cat-tarino Davila*, might be read with much pleasure, if it were not for the tiresome recurrence of very long sentences, which, in some measure, is also the fault of Cardinal *Bentivoglio's* history of the wars in Flanders.

The authors of the seventeenth century, although many of them are valuable with regard to the subjects they treated, are however very defective in style, being too bold in the use of metaphors, in which those of the sixteenth century had been too timid, and which, in the eighteenth, have been managed with a laudable moderation.

Among modern authors the following may be read both for subject, and style, and language: *Galileo Galilei, Viviani, Redi, Magalotti, Vallisnieri, Beccaria, Spallanzani, Fontana, Ab. Conti, Dr Cocchi, Marchese Maffei, Marchese Galliani, Bianconi, Taruffi, Conte Algarotti*, the three *Zannotti, Denina, Cesarotti, Tiraboschi*, and many more.

Goldoni deserves great praise for having been the first who endeavoured to recover the Italians from the bad taste they had imbibed in the seventeenth century with regard to the stage. Nothing would go down with them but spirits, devils, witchcrafts, and enchantments, which, by the superabundant genius of *Lopez de Vega*, who wrote no less than a thousand and eight hundred comedies, had been handed over from Spain into Italy. The different masks upon the stage, with their different dialects, have been always so much relished by the Italians, that *Goldoni* himself thought fit to make use of some of them in several of his comedies. It is a pity he was not more attentive to his language, which is rather defective; but as the stage in Italy has never influenced the public taste with regard to language; and as *Goldoni* was obliged to compose his

his comedies generally in a hurry, for the convenience of his employers, he took no pains about it, and interspersed his plays with many *Lombardisms*, and several of those inaccuracies which occur inadvertently in familiar conversation, and are looked upon by some persons as sanctioned by custom. Besides *Goldoni*, others have great merit in comedy, as *Chiari* and *Cerlone*, who, however, as to language are equally deficient. In the comedies of *Marchese Maffei*, *Albergati* and *Gasparo Gozzi*, the style is better. Some good comedies have been written by *Giambattista Fagnoli*; but as they are mostly in the vulgar dialect of the Florentine peasants, they are never acted, and not much read. We have many comedies of several kinds, written by our ancient poets, among which those of *Ariosto* and *Macchiavelli* are the best; but besides that they are not adapted to the present taste, the licentiousness of the plots of *Plautus* and *Terence* has been too much imitated.

Tragic poetry has not been much cultivated by the Italians. Whether this is owing to their having been for several ages past under the yoke of arbitrary power, exercised formerly by their own petty tyrants, and afterwards by foreign masters, all of them equally jealous of seeing produced in public even as a fiction the steadiness of a free people, the injustice of an usurper, and the vices of a prince; or whether it be that the stage in Italy has never been cherished and protected by any sovereign, or by the public, so as to encourage good actors and good performances, as has been done in France and in England, I cannot tell: But I am fully convinced, that if the Italian geniusses had had opportunities and encouragement, Italy might have boasted its *Racines*,
its

its *Corneilles*, and its *Shakespeares*. *Trissino*, *Rucellai*, *Torquato Tasso*, *Sperone Speroni*, *Cintio Giraldi*, *Prospero Bonarelli*, among the ancients, have some excellent tragedies, an edition of which has been published by *Marchese Maffei*; and among the moderns, the *Merope* of the same *Maffei*, the *Cesare* of *Abate Conti*, the *Giovanni Giscalesa* of *Alfonso Varano*, and several other good tragedies, evidently shew, that Italy might be celebrated for tragic poetry, as much as it is for epic and lyric.

Besides the above mentioned tragedies, all in blank verse of eleven syllables, which is the Italian heroic verse, we have also beautiful tragedies in a measure adapted to music. The dramatic works of *Metastasio* are tragedies of the greatest perfection, which may be compared with any of those of other nations. His subjects are noble, his plots simple and interesting; his poetical language is not only sublime, but at the same time so elegant and melodious, that it is generally allowed to have contributed much to that excellency which music has attained in Italy in the present century; his scenery is delightful; his characters are wonderfully well supported. Nobody has understood better than *Metastasio* the eloquence of the heart; so that he is singular in the management of the passions, whilst the artifice is not perceived. According to the different passions and the different characters represented, his style is differently varied, and is so insinuating as to take possession of the mind of the spectators, and make them feel the same emotions of compassion, of horror, of love, of fear, of tenderness, with which his heroes are agitated. He is admirable for the simplicity and precision of his dialogue, even where a narrative or vehemence of passion obliges him

him to lengthen it, which however he never does for the purpose of making his wit sparkle; nor does he, in order to shew his eloquence, weaken the energy of the action, which should be the principal part, and to which one must sacrifice the flights of imagination and the brilliancies of fancy.

Segneri, Tornielli, Bassani, Quirico Rossi, Venini, Pellegrini, occupy the first place among the sacred orators.

No romances of any merit or note are to be found in Italian, as no person of elegant talents has ever made them the object of his attention. Those which we have are either the performances of such authors as were not destined to the first honours of literature, or have been, in a slovenly manner, translated for the Venetian booksellers, and bear in the language the marks of the idiom of their original. We must except from the first *le Avventure di Saffo*, a very elegant romance, supposed to be translated from the Greek, the author of which, though out of modesty he did not put his name to it, is very well known to be the *Conte Verri*, a gentleman of exquisite taste in literature, as well as in the fine arts. We will except also among the translations, *i Viaggi di Ciro*, or the Travels of Cyrus, translated from the French by the celebrated *Abate Antonini*, in so masterly a manner, that, not deviating in the least from that fidelity which is due to a translation, he has given it all the appearance of an Italian original.

As it is not my intention to make a catalogue of Italian books, this notice which I have taken of some of the most eminent among the ancient and modern authors, I presume will be sufficient for the information of such persons as wish to be really proficient in the Italian language. Beginners, however, should observe, that their first attempts

tempts in reading and translating must be made on modern authors who write in the plainest style. Besides that the present orthography is in many respects different from that which was used by the ancient authors, their works are likewise, in proportion to their antiquity, interspersed with *arcaisms*, or obsolete words and phrases, which appear strange to a modern ear, and cannot easily be discriminated by a foreigner.

I have observed, that excellent collections have been made in England for the use of those who learn the French language; but whatever books have been intended for teaching Italian are very defective. *Goldoni* has much more valuable comedies, especially in the conduct of the plots, than the most of those which have been printed in London in three small volumes. The editor either was not able, or would not be at the trouble of making a choice. Besides, the ungrammatical *Lombardisms* of *Goldoni* should have been corrected, not to mislead beginners. Moreover, if they had been read before publication with a certain spirit of delicacy, they might have been purged of several little things which may do well enough to make wags smile in a theatre, where they may even slip away unobserved, but are rather unsuitable when translated, especially to young people. For the same reason, the selection of *Boccaccio's* novels, made by *Giannini*, might be somewhat more castigated, and would have been more useful if the modern words had been put in place of the obsolete ones. *Baretti's* Dialogues, laying aside the nonsensical and ridiculous subjects, have no style of any kind, being an irregular mixture of words obsolete, modern, poetical, prosaic, and provincial, and thus may boast in the title-page of its being a collection of I do not recollect how many

many thousand words. The small collection of dialogues, printed at Cambridge by *Isola*, are good for beginners, but they require to be freed of several *Lombardisms*.

I shall leave to pedants the ridiculous dispute, whether one must use the denomination of *Florentine*, *Tuscan*, *Vulgar* or *Italian language*. The fact is, that in the provinces every body speaks the dialect of his country; but in writing it has been generally agreed for these three hundred years past, to follow a certain form of words and phrases which had been adopted by some principal authors. According to the same regulation, the familiar language in polite conversation is distinguished from the coarse, unpolished language of the vulgar. It is of this known by the denomination of *Italian language*, that I have undertaken to explain the rules in this work, which I offer to those of the British nation who wish to attain it to some degree of perfection.

A combination of circumstances, perhaps not very common, has afforded me an opportunity of undertaking the task, and the means of performing it, as I hope, to the satisfaction of my readers. In consequence of one of those political events by which Fortitude on one side, and Fidelity on the other, are put to a trial, I was born in *Rome* of *English* parents*. In the course of my literary education, among other things, I diligently pursued

* It has been supposed by some people, that my *name*, from the manner in which I spell it, is not an English one. I can however assure them, that my father, grandfather, and ancestors, did spell it in this way, and that they were inhabitants of the county of *Sussex*. Moreover, it is certain, that this way of spelling it adheres more to the orthography of the original Norman name, whether that be *le Tourneur* or *de la Tour noir*, than that of those who spell it *Turner*, *Turner* or *Turnour*.

fueled the study of my native language. In time I lost my parents ; and the cause of their transmigration, which had given us all only a temporary attachment to the Italian soil, likewise ceased. An act of Parliament, by which all children born abroad of British parents were naturalized, incited me to come over to the country of my ancestors, and enjoy as a Briton the benefits of a constitution, which pleased me much more than that under which I was born. Having never been much favoured with the smiles of fortune, I endeavoured to put to interest my stock of education. To teach the Italian language has been one of my resources ; but among the several books which have been published with a view to convey the knowledge of that language to the English nation, I was not able to find one that was not either erroneous or imperfect. I thought it therefore incumbent on me to undertake this work, which I have endeavoured to do with all possible diligence *, following both the observations made by eminent grammarians on the ancient authors, and the present practice as generally used by those modern writers who are universally allowed to be the most elegant and correct. My intention has been, to make the true character and genius of the Italian language better known in this country than they have hitherto been ; and as I have found many unable to understand the Italian poets, to relish their beauties, and to distinguish their faults in versification, I have spared no labour in displaying

* In accomplishing this work, I have to acknowledge the obligation I lie under to the Rev. Mr Walker of Canongate, who has been so friendly as both to revise my manuscript, in order to purge the English part of it of foreign idioms, and for a considerable time also to superintend the correction of the press.

ing the whole mechanism of Italian verse. Whether I have succeeded in my attempt, I shall leave to be decided by competent judges. If this work shall have the good luck to be favourably received, it will encourage me to undertake other publications for the improvement of those who wish to learn to some degree of perfection the Italian language. A judicious collection from different authors, and in different styles, both in prose and in verse, is very much wanted; likewise a book for *Italian exercises*, as those of *Botarelli* will rather lead a learner astray than do him any good. A complete Italian and English dictionary is likewise wanting. One on the plan of *Deletanville's* French Dictionary would be more useful and less expensive than that of *Altieri*, which *Baretti* republished, with some very few amendments, and no very material additions. Those who understand French may make use either of *Antonini's* or *Alberti's* French and Italian Dictionaries, both which are excellent.

Before I close this preface, I must recal to the mind of my reader an observation, which is, that in all languages there is a difference between that which is used in familiar discourse and that in which the learned write; that in the former, a very wide difference is to be found between what is spoken by the people of education, and that which is in the mouths of the vulgar and illiterate; that the elegant, chosen and courtly language of the nobleman, of the gentleman, of the man of letters, is not the same in which the hairdresser, the cook, or the footman expresses himself. It has been but too much the fate of the French language, in consequence of its universality, to have opened a field for some of such mean, illiterate fellows to set themselves up as teachers among those

those who are not able to discriminate. . Although the Italian language has not been so universally studied in this island as the French, yet I find it has undergone in proportion the same misfortune ; and what is very singular, persons, from whose education a better knowledge of things might be expected, will cherish and encourage such kind of impostors. If in Italy or in France, the learning of the English language should come into fashion, who is it that would think a Yorkshire plowman, a London cockney, a Hummum's waiter, a Scotch weaver, or an Irish whiteboy, fit to go over to teach it, because they are born in a country where English is spoken ?

To these a certain kind of folks must be added, who, by having hastily run through a desultory course of learning, have been slightly sprinkled over with a sort of omniscient dust, and assume a harlequin kind of education robe, formed of bits and rags of information, patched together by presumption, and fashioned by conceit. If their scientific faculties are as insufficient as their polyglot knowledge, what can be expected from their elevés ?

Gente, a cui si fa notte innanzi sera.

those who are not able to distinguish the Italian language has not been essentially studied in this sense at the French, yet I find it has undergone in proportion the same vicissitudes and what is very singular, persons from whose education a better knowledge of things might be expected, with civility and courtesy such kind of impositions. It is in fact, as in France, the learning of the English language should come into fashion, who is it that would think, Yorkshire gentleman, a London cockney, a Lancashire lawyer, a Scotch weaver, or an Irish whipper, fit to be directed to such, it is because they are born in a country where English is spoken? I do not think it should be added, that these ancient kind of folks must be added, who, by having finally, from through a delirious course of learning, have been slightly furnished over with a sort of omniscient dust, and illumined in a kind of education robe, learned of bits and tags of information, patch together by presumption, and fashioned by conceit. If their scientific faculties are as inefficient as their popular knowledge, what can be expected from their classes?

Grant, a few more remarks.

OF PRONUNCIATION.

a, b, c, d, e, f, g, h, i, l, m, n, o, p, q, r, s, t, u, v, z.

The vowels are five, but they convey seven sounds.

E has two sounds, one open, the other close; the first like *penny, many*, the latter like *pain, mate*. The rules to distinguish these two sounds are to be found at the end of this treatise.

I is pronounced like *ee* in *see, meet*, or the *i* in *civil, give, live*. It is to be observed in this place, that by some modern authors a long *j* has been introduced in the Italian alphabet, and very erroneously called *i* consonant. The first invention of such a character meant only to mark, in one continued stroke, the equivalency of two *i*'s, the second of which was incorporated with the other in the pronunciation. This happens only at the end of some words and in particular cases. But as this belongs more to orthography than to pronunciation, I shall refer the reader to the treatise on that subject.

O has likewise two sounds, an open and a close one; the first something like *note*, the other something like *none*; but the true Italian sound of the *o* I have not been able to find in any English word. A learner must therefore trust his ear to the direction of his master. Rules to fix when the open or the close *o* is to be used, shall be given also in an appendix.

U is pronounced like *oo* in the words *tool, fool, stool*.

It is to be observed, that whatever combination the vowels may be in with any of the consonants, they never vary the least in their pronunciation, as they do in English.

It is likewise to be observed, before we proceed further, that in the Italian language every letter is pronounced.

As some of the Italian consonants coincide in the pronunciation with the English, it will be sufficient to observe only those instances in which they differ.

C, when followed by *a, o, u*, has the same sound as in English; thus, *carro*, a chariot; *corvo*, a raven; *culla*, a cradle.—Beware of the rough aspiration,

ration, which the generality of the Tuscans annex to *c* in these cases.

But when it is followed by *i* or *e*, it is pronounced like *ch* in English; thus, *cecità*, blindness; *Cicerone*, Cicero, are to be pronounced *chechità*, *Chicherone*.—A wrong pronunciation of the *c* in this combination with *e* and *i*, is very predominant in Tuscany, resembling the *ß* in English, which in Italian is marked by *sce* and *sci*.

If it is required that *c* should have the hard sound of *k* before *e* or *i*, an *b* is to be annexed to the *c*; thus, *cheto*, quiet; *chimica*, chemistry; *chicchera*, cup; *bicchiere*, a drinking-glass, must be pronounced *keto*, *kimica*, *kikkeru*, *bikchiere*.

Chi has two different degrees or shades of sound, which the Italians distinguish by the names of *Rotondo* and *Schiacciato*, by which is to be understood a stronger and a softer sound. No words in the English language, so far as I am able to judge, can convey the nicety of these sounds; therefore the only way of attaining them is to learn them from the mouth of an able master. The following observations, however, may be of some use.

1. When *chi* is followed by another vowel in the same syllable, so as to make a diphthong, it is always pronounced *schiacciato* soft, or (as it were) squeezed; as, *occhio*, eye; *secchio*, a bucket; *chiama*, to call; *vecchio*, an old man. In the plural number of such denominations *chi* has the same pronunciation, although in appearance it is not followed by a vowel; but there is virtually another *i* into which the *o* of the singular is changed, and which is, so to say, incorporated with the first, both in writing and in pronunciation; as, *occhi*, *secchi*, *vecchi*, almost as if they were written in English *ockye*, *saickye*, *vaickye*.

2. It

2. It has the same sound in the verbs, *tu marchi*, thou marchest; *tu ti specchi*, thou lookest thyself in the mirror; *tu cerchi*, thou bindest around; because they are derived from *marchiare*, *specchiare*, *cerchiare*; in which verbs, *chi* is followed by another vowel forming one syllable. In the present orthography, such words are generally written with a long *j*, which acts only as a mark or character for two *i*'s.

3. On the contrary, *chi* is pronounced hard in the plural denominations, *buchi*, *specchi*, *fici*, *fuochi*, &c. as if they were written in English *bookee*, *spaikee*, *feekee*, *fuokee*, and the verbs *recchi*, *cerchi*, because they are derived from *buco*, a hole; *speco*, a cavern; *fico*, a fig; *fuoco*, fire; *recare*, to bring; *cercare*, to seek; words, in which the syllable *chi* is not followed by another vowel.

It is very essential to observe this nice difference of pronunciation, as one may otherwise be led into ambiguous expression. Thus *secchj*, pronounced *schiacciato*, or soft, signifies *buckets*, whereas *secchi*, pronounced *rotondo*, or hard, signifies either the plural of the adjective *dry*, or *thou driest*, from *secco* and *seccare*; *spicchj*, pronounced soft, signifies the divisions of oranges, lemons, garlic, and the like, from *spicchio*, *spicchi*, pronounced hard, means *thou shinest*, from *spiccare*. There are many more examples of this sort.

In the syllables *cia*, *cio*, *ciu*, the office of the *i* is only to soften the sound of the *c* before *a*, *o*, and *u*. It is therefore so rapidly pronounced, that it is quite incorporated with the following vowel; as, *faccia*, face; *laccio*, a snare; *acciuga*, an anchovy.

G, in the very same manner as *c*, has a hard pronunciation before *a*, *o*, *u*, as in the English words *gallop*, *go*, *good*.

When

When *g* is followed by *e* or *i*, it is founded soft, as in the English word *ginger*, but never like the French soft *g* or *j*, which is a vicious pronunciation very common in Florence and other parts of Tuscany.

If a hard sound is required in *g* before these two last vowels, an *b* is added after it; thus, pronounce with a hard sound, *gabella*, a tax; *godo*, I enjoy; *guanto*, a glove; *ghermire*, to grasp, as birds of prey do; *ghirlanda*, a garland. On the contrary, pronounce soft *gelare*, to freeze; *gigante*, a giant, &c.

You must observe, that *ghi* may have either a soft or a hard sound, *sciacciato* or *rotondo*, as it has been said of *chi*, and it is regulated in the same manner; thus, pronounce soft, *ghiaccio*, ice; *ghiotto*, a glutton; *unghie*, the nails of the fingers: pronounce hard, *vergbi*, thou freatest; *legbi*, thou bindest, &c.

The syllables *gia*, *gio*, *giu*, follow the same analogy with *cia*, *cio*, &c. and like these are pronounced rapidly in one sound; as, *giacere*, to lie down; *giorno*, day; *giusto*, just.

Gli has a liquid sound, which can only be learned from a master; as, *egli*, he; *eglino*, they; *quegli*, he; *dagli*, from the; *agli*, to the; *concedigli*, grant to him; *vaglio*, I am worth, &c. It has a hard sound in *Angli*, Englishmen; *negligente*, negligent; *negligenza*, negligence; and other such words from the Latin.

Gna, *gne*, *gni*, *gno*, *gnu*, have likewise a liquid sound, attainable only from a master; as, *castagna*, a chesnut; *castagne*, chesnuts; *ignudo*, naked; *bagno*, a bath; *bisogni*, wants.

H is only an auxiliary letter in Italian. It has no sound by itself, and is never aspirated. Its use is, to alter the sound of *c* and *g* when they are to be

be pronounced hard like *k* before *e* and *i*. It is also prefixed to the four words, *ho*, I have; *hai*, thou hast; *ha*, he has; *hanno*, they have, in order to distinguish them in writing from the disjunctive particle *o*, or; from the preposition with the article *ai*, to the; from the preposition *a*, to; and from the word *anno*, the year. In some interjections of grief, which are generally expressed with a sigh; or of disapprobation with a peculiar force, the *b* is used; as, *ab*, *ob*, *ub*, &c. In old editions of Italian books, the *b* is retained in all those words which have it in Latin; but such orthography is at present rejected as useless.

M, *N*, are pronounced as in English. It is only to be remarked, that when they are preceded by an *i*, and followed by another consonant, the *m* or the *n* is to be pronounced in such a light manner as not to make a division between the two consonants, as strangers are apt to do; so, in *impero*, empire; *impedire*, to hinder; *indegno*, unworthy, the first syllable is to be so pronounced as to have the *m* and the *n* scarcely sounded, and not *im-pero*, *im-pedire*, *in-degno*.

If a word, terminating in *n*, is followed by a word beginning with *b*, or *m*, or *p*, it receives the sound of *m*, and is often written so; as, *Giam Battista*, *Giam Mario*, *Giam Pietro*, John Baptist, John Marius, John Peter, instead of *Gian Battista*, *Gian Mario*, *Gian Pietro*; *Gian* being an abbreviation of *Giovanni*.

S has two sounds, the one is sibilated or hissed, the other is gently buzzed.

The first is to be found at the beginning of words when *s* is followed by a vowel, or in the middle of words when it is preceded by a consonant and followed by a vowel; as, *santo*, saint; *servo*,

servo, servant; *consummare*, to consume; *pensa*, I think, &c.

It has likewise the sibilated sound, when at the beginning or in the middle of a word it is followed by one of the following consonants, *c*, *f*, *p*, *t*, observing that the *c* is to be followed by *a*, *o*, or *u*; as, *scatola*, box; *scolare*, scholar; *scuotere*, to shake; *sforzo*, effort; *sperare*, to hope; *studio*, study; *riscuotere*, to rouse; *costante*, constant, &c.

When *s* is followed by any other consonant, it has a buzzed sound, something like a soft *z*; as, *sfucare*, to rush out; *sdegno*, anger; *disdegno*, disdain; *sgombrare*, to remove; *slacciare*, to unlace; *smania*, rage; *snello*, nimble, &c.

With regard to the pronunciation of the *s* when it is between two vowels, it is rather difficult to establish any rule. In Rome, and in the southern parts of Italy, the buzzed sound in the case mentioned is quite unknown. In the northern parts it is always buzzed. In other parts it is variously sounded. But it may perhaps be of use to take notice of the following rules:

Words terminating in *oso*, *osa*, *osi*, *ose*, and their derivatives, have a sibilated *s*; as, *riposo*, rest; *rispose*, he answered; *riposare*, to rest; *generoso*, generous; *generosissimo*, very generous, &c. except *rosa*, a rose, where the *s* is buzzed, to distinguish it from *rosa*, gnawed, participle of the verb *rodere*.

It is likewise sibilated in *casa*, house; *così*, thus; *altresi*, likewise, and all compound words, in which the second begins with *s*; as, *presedere*, to preside; *disegnare*, to design, &c. and, for the same reason, in all verbs to which the reciprocal pronoun *si* is affixed; as, *amarsi*, he loves himself, or one loves; *dicesi*, it is said, &c.

Sc,

Sc, when followed by *e* or *i*, sounds like the English *sh*; as, *scemare*, to diminish; *sciagura*, misfortune, are pronounced as if they were written in English *shemare*, *shagura*.

T is always pronounced hard, even before an *i* followed by another vowel; as, *tutto*, all; *malattia*, sickness; *natio*, native; *sentiero*, a path; *patiamo*, let us suffer.

Except some words derived from the Latin, in which the ancient Italian authors did retain the *t*, and wherein it is pronounced like *ts*; as, *gratia*, grace; *amicitia*, friendship; *oratione*, oration; *lectio*, lesson, and the like; which are now written with a *z*, *grazia*, *amicizia*, *orazione*, *lezio*, &c.

Z has two sounds, the one like *ts*, the other like *ds*.

It is a very difficult task to give precise directions with regard to these two pronunciations. It may, however, be fixed as a general rule, that in all words derived from the Latin, and written with a *z*, instead of a *t*, it has the sound of *ts*; as, *grazia*, *amicizia*, &c.; to which may be added all those words wherein the *z* is preceded by a consonant; as, *forza*, strength; *salzo*, a bounce; *pranzo*, dinner; *senza*, without. Except *manzo*, beef; *gonzo*, stupid; *orza*, the larboard sheet; *orzo*, barley, and their derivatives.

In *mezzo*, when it signifies *the half*, or *the middle*, or *the means of doing a thing*, it is pronounced *ds*, and the *e* is open; when it means *over-ripe*, it has a close *e*, and the *z* is pronounced like *ts*. In most other instances, the *z* is sounded like *ds*.

The Lombards, and other northern Italians, give a false sound to *z* by pronouncing it like *s*; but the practice of reading with a good master will be the safest rule.

The

The Italian alphabet does not admit of the *k*, *x* or *y*, but substitutes in their place, in words derived from the Latin or Greek, the *c*, *s*, and *i*; as, from *kalendæ*, *exemplum*, *gyrus*, we have *calende*, *esempio*, *giro*.

The *x* is to be found in some Latin expressions, which have been preserved in speaking Italian; as, *ex proposito*, *ex professo*, *ex abrupto*, *ex tempore*, and in *Xanto*, the river Xantus, to distinguish it from *santo*, a saint.

Pb is likewise not used. *F* supplies its place, as from *philosophus*, we make *filosofo*; *Philippus*, *Filippo*, &c.

It is to be attentively remarked, that where a consonant is doubled, greater stress must be laid in pronouncing it. The inhabitants of the northern parts of Italy are very defective in this. They generally pronounce as single what is double, and *vice versa*.

It is likewise to be observed, that the softness of sound which characterises the Italian language, admits of no nasals.

Observe, that nasal pronunciation is a fault likewise peculiar to some of the northern Italians, as is also the pronunciation of the *u*, according to the French manner. On the other hand, the confounding the close and open pronunciation of the *e* and the *o* is peculiar to the Neapolitans, who retain the broad Doric accent, which they can never thoroughly correct.

We shall now make some observations on the close and open pronunciation of the *e* and *o*, which have been reserved to this place, as they require particular attention, in order to pronounce correctly the Italian language.

APPENDIX.

Of the close and open Pronunciation of the E and the O.

EVERY Italian word has one syllable which is long in comparison with the others, and which is said to be accented. More shall be said of this under the head of orthography. It is sufficient for the present purpose to know, that *e close* or *o close* may be found in any syllable of a word, but *e open* and *o open* can only exist in the accented syllable; so that all *e*'s and all *o*'s which form any of the non-accented syllables are close.

As the accented syllable is only one in each word, it follows of course, that only one *e open* or *o open* can exist in a word.

The object therefore of the following rules shall be to shew as clearly as possible, when an *e* or an *o*, which constitutes the accented syllable, is to be sounded close or open.

In all those Italian words which come from the Latin, and have changed the original *i* into *e*, or the *u* into *o*, these vowels are to be uniformly pronounced *close*; as, *verde*, green; *lettera*, letter; *sete*, thirst, &c. from *viridis*, *littera*, *fitis*. Likewise, *egli*, he; *ella*, she; *quello*, *quella*, that; *questo*, *questa*, this; from *ille*, *illa*, *boc illo*, *bac illa*, *boc isto*, *bac ista*, in the ablative, as this case of the Latin generally forms the Italian words which are derived from the former. Pronounce also
close,

close, *volto*, face; *molto*, much; *pozzo*, a well;
ovè, dove, where; from *vultus*, *multus*, *puteus*, *ubi*,
 &c.

All derivatives and compound words preserve the same sound of *e* and *o* close or open, which took place in the primitive word, if the accent remains on the same syllable.

But if the accent is transferred to another syllable in the derivative, then the *e* or the *o*, which was open in the primitive, becomes close in the derivative; as, *Césare*, *Cesar*; *penso*, I think; *tengo*, I hold; *sento*, I hear; in all which, the first syllable has *e* open. But it becomes close in *Cesàreo*, belonging to *Cesar*; *pensare*, to think; *penferò*, I shall think; *tenevamo*, we did hold; *tenuto*, held; *sentirei*, I would feel; *sentimento*, opinion.

Observe, that in *sentenza*, a sentence, the second syllable has *e* open, but it becomes close in *sentenziare*, to sentence, &c.

The *o* is open in *colga*, I gather; *cogliere*, to gather; *forte*, strong; *porto*, I carry; *dormo*, I sleep. It becomes close in *coglieva*, I did gather; *fortezza*, strength; *porterò*, I shall carry; *portato*, carried; *dormire*, to sleep; *dormendo*, sleeping, &c.

After these general rules which are applicable to both vowels, I will now consider each in particular; and first *E*.

The infinitives of verbs of the second conjugation in *ere* long have *e* close; as, *temere*, to fear; *tacere*, to be silent; *vedere*, to see, &c.

The imperfect of the indicative of the second conjugation has *e* close in all its persons and numbers; as, *io aveva*, I had; *tu tenevi*, thou holdest; *egli credeva*, he believed; *eglino leggevano*, they were reading.

The

The perfect indeterminate of the same conjugation in *ei* and in *etti*, in all its persons and numbers, has *e* close; as, *temei*, *temetti*, I feared; *temesli*, *temé* or *temette*, *tememmo*, *temeste*, *temettero* or *temerono*.

The past imperfect of the subjunctive of the same second conjugation has *e* close in all its persons and numbers; as, *leggeffi*, I would read; *leggeffe*, *leggeffimo*, *leggeste*, *leggeffero*.

The present conditional of all verbs has *e* close in all its persons, except the first of the singular, wherein the *e* is open; thus, pronounce open, *amerei*, I would love; *crederei*, I would believe; *sentirei*, I would hear. Pronounce close, *amaresti*, *crederebbe*, *crederemmo*, *sentireste*, *sentirebbero*, &c.

In the future tense of all verbs, the first and second persons plural have *e* close; *ameremo*, *legeremo*, *sentirete*, *credere*, &c.

Nouns naturally ending in *ea*, *eo*, *ei*, *ee*, have *e* open; as, *dea*, goddess; *miscea*, a medley; *dee*, goddesses; *miscee*, medlies; *paleo*, a top for childrens play; *dei*, gods; *fei*, thou art, or fix; *lei*, her; *miei*, mine; *rei*, criminals; *Ebreo*, a Jew, &c.

But those words that end in *ei* by contraction retain the sound of the original word; thus, in *quei*, for *quelli*, they; *ei*, for *egli*, he; *capei*, for *capelli*, hair, &c. the *e* is sounded close. On the contrary, in *bei*, from *belli*, handsome, it is open.

In verbs likewise, those words which end in *ea*, *ee*, *ei*, *eo*, in consequence of a contraction, retain the original sound; as, *bei*, for *bevi*, thou drinkest; *bee*, for *beve*, he drinks; *dei*, for *devi*, thou owest; *dee*, for *deve*, he owes; *fei*, for *feci*, I did; *fea*, he was doing, (*poetical*); *avea*, he had, from *faceva*, *aveva*, and all other imperfects of the third conjugation thus contracted; *feo*, he did, (*poetical*),

cal), contracted first from *face* into *fe'*, and then an *o* added to it, &c. have all a close *e*.

Monosyllables ending in *e* are sounded close; as, *me*, *me*; *te*, *thee*; *se*, *if*, and *one's self*; *le*, *the*, and *to her*; *Re*, *King*, &c.

Except from this rule the verb *è*, *he is*; the conjunction *e*, and; the interjection *deb'* and the negative particle *né*, *nor*; in which the *e* is pronounced open.

Words ending in an accented *é* are commonly close; as, *credé*, *he believed*; *godé*, *he enjoyed*; *mercé*, *favour*, &c. being abbreviations from *credette*, *godette*, *mercede*, &c. in which the *e* is close, as it is likewise in the poetical words, *fé*, for *fede*, *faith*, and *fe'*, for *face*, *he did*; but in the poetical word *me'*, for *meglio*, *better*, and for *mezzo*, *middle*, the *e* is open. It is likewise open in the interjection *ohimé'* *alas*! and in foreign names, as, *Giosué*, *Moisé*, *alóé*, &c.

If the *e* is preceded by an *i*, so as to form a diphthong *ie*, it is sounded open; as, *siede*, *he sits*; *pie*, *the foot*; *niego*, *I deny*; *impiega*, *he employs*; *pieno*, *full*; *conviene*, *it needs*, &c.

Terminations in *eba*, *ebe*, *ebo*, have *e* open; as, *gleba*, *a lump of earth*; *Tebe*, *the city of Thebes*; *Ebe*, *Hébe*; *Febo*, *Phœbus*, &c.

Ebba, *ebbe*, *ebbi*, *ebbo*, have *e* close; as, *debba*, *that he may owe*; *debbo*, *I owe*; *debbe*, *he owes*; *vorebbe*, *he would have*, and all third persons singular of the present conditional in the several verbs.

In *ebbia* *e* is close; as, *nebbia*, *fog*.

Ebro, *ebbro*, *ebre*, have *e* open; as, *celebro*, *I celebrate*; *celebre*, *celebrated*; *Ebro*, *the river Hebrus*; *Tebro*, *the river Tyber*; *ebro* or *ebbro*, *drunk*; *tenebre*, *darkness*. It is to be observed, that *celebre* and *tenebre*, when they are pronounced

ced with the accent on the *antepenultima*, the second *e* not having any longer the accent, becomes close, but the first is open, which was close.

The *e* is close in *ginebrò* or *ginepro*, as there is an *i* in the Latin *juniperus*, from which it is derived.

Ece, eci, have *e* close; as, *pece*, pitch; *fece*, he did, &c.

Eca, eco, have *e* open; as, *cicco, cieca*, blind; *speco*, cavern; *eco*, echo, &c. The *e* is close in *meco*, with me; *teco*, with thee; *fero*, with him; because they are compound words of *me, te, se*, which have originally a close *e* and the preposition *con*.

Ecchia, ecchj, ecchie, ecchio, have *e* open; as, *vecchia*, old man; *vecchia*, old woman; *specchio*, a mirror; *specchj*, mirrors, &c. Except *secchio*, a bucket; *orecchio*, the ear; which are derived from the Latin *fitula* and *auricula*; and therefore the *i* is changed into a close *e*. *Parecchj, parecchie*, several; *pecchia*, a bee, are likewise close.

Eda, ede, edi, edo, have generally *e* open; as, *preda*, prey; *prede*, preys; *Leda, Leda*; *congedo*, dismissal; *cedo*, I yield; *cedi*, thou yieldest; *cede*, he yields; *ceda*, let him yield. Except *mercede*, reward, and the words of this termination belonging to the verb *credere*, to believe, *credo, credi, crede, creda*; as likewise those belonging to the verb *vedere*, to see, and the substantive *fede*, faith. The two last are derived from the Latin *videre, fides*, changing the *i* into *e*.

Egga, egge, eggi, eggo, are generally pronounced with an open *e*; as, *reggo*, I govern; *reggi*, thou governest; *regge*, he governs; *regga*, let him govern; *leggo, leggi, legge, legga*, from *leggere*, to read; *gregge*, a flock. Except *legge*, law; *leggi*, laws,

laws, which have a close *e*; as likewise words ending in *eggi*, belonging to the verbs to be mentioned in the following rule.

Eggia, eggi, eggio. These terminations in verbs, especially such as are derived from a substantive or adjective denomination, and expressing an inchoative signification of the action, have *e* close; as, *ondeggio*, I float; *ondeggi*, thou floatest; *ondeggia*, he floats, from *onda*, a wave; *vaneggio*, I am raving; *vaneggi*, thou art raving; *vaneggia*, he is raving, from *vano*, empty; *signoreggio*, I domineer; *signoreggi*, thou domineereest; *signoreggia*, he domineers, from *signore*, master; *verdeggio*, *verdeggi*, *verdeggia*, I begin to grow green, &c. from *verde*, green; *biancheggio*, &c. I begin to whiten, from *bianco*, white; *veggio*, I see, poetically the same as *vedo*, from *video* in Latin. The same terminations in nouns have *e* open; as, *reggia*, a royal residence; *greggia*, a flock; *seggio*, a seat; *peggio*, worse, &c.

Egia, egie, egi, egio, have *e* open; as, *egregio*, *egregia*, excellent; *rege*, king; *regi*, kings; *pregio*, worth; *pregia*, he esteems; *dispregia*, he despises. Except *fregio*, an ornament; *fregi*, ornaments; *fregio*, *fregi*, *fregia*, from *fregiare*, to ornament, which are all derived from the Latin adjective *Phrygius*, where the *y* is equivalent to an *i*, as much as to say a Phrygian ornament, &c.

Egna, egne, egni, egno, have *e* close; as, *insegnare*, I teach; *sdegni*, thou disdainest; *regna*, he reigns; *legno*, wood; *segna*, signs, &c.

Egra, egre, egri, egro, have *e* open; as, *egro*, *egra*, a sick man or woman; *allegro*, cheerful; *ti rallegrì*, thou rejoicest; *allegri*, *allegre*; *egri*, *egre*, in the plural. Except *negro*, *negra*, *negri*, *negre*,

negre, black, which have *e* close, being derived from the Latin *niger*.

Egua, *egue*, *egui*, *eguo*, have *e* close; as, *tregua*, truce; *tregue*, truces; *segua*, I follow; *seguí*, thou followest; *segue*, he follows; *adegua*, he equals; *dileguo*, *dilegui*, *dilegua*, from *dileguare*, to dissipate.

Ela, *ele*, *eli*, *elo*, have *e* open; as, *celo*, *celi*, *cela*, from *celare*, to conceal; *crudele*, cruel; *fede-le*, faithful; *fele*, gall; *gelo*, ice; *querela*, complaint; *querelle*, complaints; *rivelo*, I reveal, &c. But *velo*, a veil; *vela*, a sail, and the terminations belonging to the verb *velare*, to veil, and *tela*, a web, have a close *e*. *Pelo*, hair, has likewise *e* close, from *pilus*. *Mele*, when it signifies honey, is sounded open; but *mela*, apple, *mele*, apples, is close.

Elia, *elle*, *elli*, *ello*, have *e* open; as, *procel-la*, storm; *bello*, *bella*, handsome; *facella*, a flambeau; *anello*, a ring; *arbofcello*, a young tree, and their plurals, *procelle*, *belli*, *belle*, *facelle*, *anelli*, *arbofcelli*, and all diminutives of these terminations. Except *stella*, star; *stelle*, stars, and those words which have an *i* in their original Latin; as, *capello*, hair, &c.

In *elva*, &c. *e* is close; as, *belva*, a wild beast; *selva*, from *sylva*, a wood.

Ema, *eme*, *emi*, *emo*, have *e* open; as, *tremo*, I tremble; *tremi*, thou tremblest; *trema*, he trembles; *estremo*, *estrema*, extreme; *speme*, hope; *tema*, a theme, &c. Except *scemo*, diminished, and the words belonging to the verb *scemare*, to diminish; *feme*, seed; *tema*, fear, and all the words belonging to the verb *temere*, from *timeo*, (Latin) to fear, which have *e* close, and likewise, as it has been observed before, the first persons plural of the future in verbs.

Embo,

Embo, embi, have *e* close ; as, *grembo*, lap ; *nembo*, a thick cloud ; *lembo*, hem of a garment.

Embri, embre, embri, embro, have *e* close ; as, *membro*, limb ; *membri, membra*, limbs ; *rimembro*, I remember, with the other words belonging to the verb *rimembrare* ; *sembra*, it appears, &c.

Emma, emme, emmi, have *e* open ; as, *gemma*, a jewel ; *gemme*, jewels ; *stemma, stemmi*, coat of arms ; *flemma*, patience, &c.

Empia, empie, empj, empio, have *e* close ; as, *empio, empia*, impious, and their plurals ; *tempio, tempi*, temple ; *tempj*, temples ; *esempio*, example ; *tempia*, the temples of the head ; *esempj*, examples.

Empo, empi, &c. have *e* open ; as, *tempo*, time ; *tempi*, times ; *attempo*, I grow old, and the other words belonging to *attempare*, &c.

Empira, empre, empri, empro, have *e* close in the words belonging to the verb *temprare*, to temper ; *tempo*, I temper, &c. ; *tempra*, temper of iron, which are abbreviations of *temperare* and *tempera* ; but *sempre*, always, is open.

Ena, ene, eni, eno, have *e* close ; as, *vena*, vein ; *pena*, punishment, and their plurals *vene, pene* ; *sereno, serena*, clear, and their plurals *sereni, serene* ; all the words of the verbs *menare*, to conduct ; *frenare, affrenare, raffrenare*, to bridle, to curb, and the like. Except *Sirena*, a Syren ; *Filomena*, a proper name ; *Reno*, the river Rhine ; *Tirreno*, the Tirrenian sea ; *scena*, a scene, and *bene*, well, which are open.

Enda, ende, endi, endo, have *e* open ; as, *tenda*, a tent ; *benda*, a bandage, and their plurals *tende, bende* ; the words of these terminations belonging to the verbs *prendere*, to take ; *accendere*, to light ; *scendere*, to descend ; *offendere*, to offend, and the like.

Euna, enne, enni, enno, have *e* close; as, *penna*, a pen; *accenna*, he points out; *senno*, judgment; *venne*, he came; *cenno*, command; *tenni*, I held; *sostenni*, I supported, &c.

Ensa, ense, ensi, euso, have *e* open; as, *immenso*, *immensa*, immense, and their plurals *immensi*, *immente*; *penso*, I think, and the other words of the verb *pensare*, &c.; but *spensi*, I extinguished, is close.

Enta, ente, enti, ento, have *e* open; as, *trenta*, thirty; *contento, contenta*, content; *consento*, I consent, and the other words belonging to the verb *consentire*; *sento*, I hear, and its compounds; *gente*, people; *oriente*, the east, &c. Except *spento*, *spenta*, extinguished, and the words belonging to the verb *tentare*, to tempt. Observe, that *venti*, the winds, has *e* open, and *venti*, meaning twenty, close, being derived from the Latin *viginti*.

Menta, mente, menti, mento, have *e* close; as, *rammenta*, he recollects; *rammento*, I recollect; *argomento*, I argue; *argomenti*, thou arguest; *argomenta*, he argues; *mente*, the mind; *dolcemente*, sweetly; *caldamente*, warmly, and all adverbs terminating in *mente*; *lamento*, complaint; *lamenti*, &c.

Enza, enze, enzj, enzio, have *e* open; as, *temenza*, fear; *presenza*, presence; *senza*, without; *silenzio*, silence; *temenze, silenxzj*, &c. in the plural, &c.

Era, ere, eri, ero, have *e* open; as, *spero*, I hope; *primavera*, spring; *pensieri*, thoughts; *sciabiere, primavere*, in the plural. Except *sera*, evening; *vero*, true; *pero*, pear-tree; *pera*, pear-fruit. The last is derived from *pyrum*.

Erba,

Erba, &c. have *e* open ; as, *erba*, grass ; *acerbo*, sour ; *superbo*, proud ; *erbe*, *acerbi*, *superbi*, in the plural, &c.

Erchio, &c. have *e* open ; *foverchio*, immoderate, &c. *Cerchio* is close, being derived from *circulus*.

In *erco*, &c. *e* is close, as in *cerco*, I seek ; *cerchi*, thou seekest ; *cerca*, he seeks, and *sterco*, dung. It is open in *merco*, I traffic, &c.

In *erda*, &c. *e* is open ; *perdo*, I lose ; *perdi*, thou lovest ; *perde*, he loses ; *perda*, let him lose, and its compounds. *Verde*, green, is excepted, being derived from *viridis*.

In *erga*, &c. *e* is open ; as, *tergo*, back ; *albergo*, I harbour, or I dwell ; *alberghi*, *alberga* ; *dispergo*, I disperse ; *disperge*, he disperses, &c. *Verga* is excepted, being derived from *virga*.

In *erla*, &c. *e* is open ; as, *perla*, a pearl ; *perle*, pearls ; *merlo*, a black-bird ; *merli*. But if this termination is formed by the infinitive of the second conjugation with any of the third personal pronouns, it preserves the close sound of such infinitives ; as, *vederlo*, to see him ; *mantenerla*, to maintain her ; *piacergli*, to please him ; *averli*, to have them, &c.

In *erme*, *ermi*, *ermo*, *e* is open ; as, *inermi*, unarmed ; *germe*, a young bud ; *ermo*, solitary, and their plurals, *inermi*, *germi*, *ermi*, &c. Except *schermo*, defence, and *fermo*, firm ; *infermo*, infirm, from the Latin *firmus*, *infirmus*.

In *erna*, &c. *e* is open ; as, *superno*, *superna*, supernal ; *eterno*, *eterna*, eternal, and their plurals, *superni*, *superne*, *eterni*, *eterne* ; *verno*, winter ; *inferno*, hell, &c.

Erpe, &c. have *e* open ; as, *Euterpe*, Euterpe ; *serpe*, serpent ; *serpi*, serpents. Except *serpo*, a young shoot, from *stirps*.

In

In *erra*, &c. *e* is open ; as, *guerra*, war ; *ferro*, iron ; *guerre*, *ferri*, &c.

In *ersa*, &c. *e* is open ; as, *avverso*, *avversa*, contrary ; *Serse*, Xerxes ; *verso*, a verse ; *versi*, verses ; *verso*, towards, &c.

In *erta*, &c. *e* is open ; as, *aperto*, *aperta*, open ; *converto*, I convert ; *converti*, thou convertest ; *converte*, he converts, &c.

In *erva*, &c. *e* is open ; as, *servo*, *serva*, servant ; *cervo*, a stag ; *servi*, *serve*, *cervi* ; *conservo*, I preserve, &c.

In *erza*, &c. *e* is open, in *fferza*, a lash ; *terzo*, *terza*, third. It is close in *scherza*, I jest ; *scherzi*, thou dost jest ; *scherza*, he jests, &c.

In *esa*, &c. *e* is close ; as, *acceso*, lighted ; *impresa*, undertaking ; *spesa*, expence ; *paese*, country ; *mese*, month, and their plurals, *accesi*, *impresse*, *spese*, *paesi*, *mesi*, &c.

In *esca*, &c. *e* is close ; as, *Tedesco*, German ; *esca*, a bait or fuel ; *Francesco*, Francis ; *fresco*, *fresca*, cool ; their plurals, *Tedeschi*, *Freschi*, *fresche*, &c. Except *pescà*, a peach, and *pescò*, a peach-tree, where the *e* is open ; as likewise, *esca*, I go out, &c.

In *esce*, *esci*, *e* is close ; as, *pescè*, *pesci*, fish ; *cresci*, thou growest ; *incresce*, it displeases ; *incresci*, thou displeasest, &c.

In *espa*, &c. *e* is open ; as, *vespa*, a wasp ; *vespe*, wasps. Except *crespo*, wrinkled or curled, from *crispus*.

In *essa*, &c. *e* is open ; as, *cessa*, he ceases ; *appresso*, I approach or nearhand ; *espresso*, express ; *impresso*, imprinted ; the plurals *espressi*, *impressi* ; *espresso*, he expressed. Except the imperfect subjunctive of the second conjugation, and words derived from the Latin with an *i* ; as, *essa*, he, from *ipse* ; *spesso*, often, from *spissus*, &c.

Esta,

Esta, este, esti, esto, have *e* open ; as, *vesta, veste*, a dress ; *onesto, onesta*, honest, the plurals, *onesti, oneste* ; *presto*, speedily ; *tempesta*, tempest ; *fešta*, feast ; *attesto*, I attest ; *vesto*, I dress ; *innesto*, I graft, &c. Except the derivatives from Latin words with an *i* ; as, *cesto, cesta*, a basket, from *cista* ; *questo* from *hic iste* ; *pesto*, I pound or pounded, from *pinsare*, whose participle, *pistum*, is used by Varro and Pliny, or from *pistare*, which has been used by Vegetius.

In *estra*, &c. *e* is open ; as, *destra*, the right-hand ; *destro*, dexterous ; *finestra*, window ; *terrestre*, earthly ; *silvestre*, savage, &c.

Eta, &c. Substantives of this termination have generally *e* close ; *aceto*, vinegar ; *laureto*, a grove of laurels ; *roseto*, a place full of roses ; *querceto*, a place full of oaks ; *reti*, nets. It is open in *poëta*, a poet. In adjectives and verbs, (except the termination of the second person plural of the present indicative of the second conjugation), it is open ; as, *lieto, lieta*, cheerful ; *mieto*, I mow ; *vieta*, he hinders, &c. *Secreto*, secret, is close.

In *etra*, &c. *e* is open ; as, *pietra*, stone ; *impetro*, I obtain ; *indietro*, behind ; *faretre*, darts, &c. *Vetro* is close, from *vitrum*.

Etta, &c. All diminutives of this termination have *e* close ; as, *angioletto, angioletta*, little angel ; *vecchietto, vecchietta*, little old man ; *vecchietta*, little old woman, &c.

Words derived from the Latin, having *ect*, are pronounced open ; as, *aspetto*, from *expecto*, I expect, or from *aspectus*, aspect ; *petto*, from *pectus*, breast ; *diletto, diletta*, from *dilectus, dilecta*, beloved, and the like.

If in the Latin words there is an *i*, then, according to the general rule, the *e* in the Italian is close ; as, *vendetta*, from *vindicta*, revenge ; *stretto*,
from

from *strictus*, pressed; *saetta*, from *sagitta*, an arrow, &c.

In *eua*, &c. *e* is open; as, *breve*, short; *leve*, light; *greve*, heavy, &c. Except *neve*, from *nix*, *nevis*, snow, and words of these terminations belonging to verbs of the second conjugation; as, *cadeva*, he was falling, &c. which, as has been observed before, have *e* close.

Exza, &c. *e* is close in abstract substantives of this termination; as, *durezza*, hardness; *bellezza*, beauty; *dolcezza*, sweetness; *allegrezza*, joy, &c. It is likewise close in *lezza*, bad smell; *rezza*, a thread-net to put on one's head; *rezzo*, a shady place in the country. *Mezzo*, over-ripe, has *e* close, but *mezzo*, half, or middle, has *e* open. All other words of this termination have *e* open; as, *pezzo*, piece; *prezzo*, price; *apprezzo*, I value; *disprezzo*, I despise or contemn, &c.

In words having the accented *e* in the antipenultima syllable, called *sdrucciole*, the *e* is generally founded open, except a very few; as, *bétola*, an ale-house; *bévero*, beaver; *crédere*, to believe; *crédito*, credit; *cécio*, rag; *débito*, debt; *débole*, feeble; *medésimo*, same; *péntola*, a pot; *pévera*, a wooden fuller; *scégliere*, to chuse; *fémola*, bran; *fétola*, bristle; *tégola*, tile; *témpera*, temper of iron; *fémmina*, woman. All terminations in *évole* have *e* close; as, *amórevole*, kind; *festévole*, cheerful, &c. and all derivatives from Latin words in which an *i* or a *y* have the place of the *e*; as, *cémbalo*, a harplicord, from *cymbalum*; *cénere*, ashes, from *cinis*; *méstola*, a ladle, from *misceo*; *méttere*, to put, from *mitto*, &c.

Of the Pronunciation of O.

In all words having an accent on the final *o*, this is sounded open ; as, *peró*, however ; *amó*, he loved ; *leggeró*, he shall read ; *fo*, I do ; *no*, no ; *do*, I give ; *so*, I know, &c.

In words which have *au* in the original Latin, this diphthong is changed in the Italian into an open *o* ; as, *oro*, gold, from *aurum* ; *alloro*, laurel, from *laurus*, &c. If *o* is preceded by *i* or *u*, forming a diphthong, it is always open, and it remains open in those words from which the *u* is at pleasure taken away ; as, *fioco*, hoarse ; *fuoco* or *foco*, fire ; *nuoce* or *noce*, he hurts, &c.

Terminations in *oba*, *obe*, *obi*, *obo*, have *o* open ; as, *globo*, *globi*, globes ; *roba*, thing ; *robe*, things.

Oca, *osbe*, *ochi*, *oco*, have *o* open ; as, *infoca*, he inflames ; *poca*, *poca*, a small quantity, from *pau-cus* ; *loco*, place ; *giuoco* or *gioco*, play, &c.

Oce, *oci*, have *o* close ; as, *voce*, voice, plur. *vo-ci* ; *crace*, cross, plur. *croci* ; *nace*, a walnut ; *foce*, the mouth of a river.

Occa, *ocche*, *occhi*, *occo*, *occhio*, have *o* open ; as, *sciocco*, *sciocca*, foolish, plur. *sciocchi*, *sciocche* ; *scocco*, I shoot ; *scocchi*, thou shootest ; *scocca*, he shoots, speaking of arrows ; *occhio*, eye ; *cocchio*, chariot, plur. *occhi*, *cocchi*. Except *bocca*, mouth, from *bucca*, and its derivatives *trabocco*, I overflow ; *trabocca*, he overflows, &c. ; and *sbocco*, *sbocchi*, *sbocca*, of the verb *sboccare*, to rush, out or discharge itself as a river ; *tocca*, *tocchi*, *tocca*, of the verb *toccare*, to touch, which all have *o* close.

Oda,

Oda, ode, odi, odo, have *o* open, the most of the words of this termination being derived from the Latin, with the diphthong *au*; as, *odo*, I hear, *odi, ode, oda*, from *audire*; *godo*, &c. I enjoy; *nodo*, knot, plur. *nodi*; *modo*, manner; *moda*, mode. Except the words belonging to the verb *rodere*, to gnaw; *rodo, rodi, rode, roda*, and *coda*, a tail, which have *o* close.

Oga, &c. have *o* open; as, *sfogo, sfoghi, sfoga*, from the verb *sfogare*, to vent out; *affogo, affoghi, affoga*, from *affogare*, to drown, and the like. Except *giogo*, a yoke, derived from *jugum*.

Oggia, &c. have *o* open; as, *loggia*, an open gallery; *pioggia*, rain; *foggia*, manner, plur. *loggie, pioggie, foggie*; *oggi*, this day; *poggio*, a small hill, plur. *poggi*.

Oglia, &c. have *o* open; as, *doglia*, grief; *vogli*, desire; *coglie*, he gathers; *scioglie*, he unites; *scoglio*, sea-rock; *togli*, thou takest away, &c. Except *moglie*, wife, from *mulier*.

Ogna, &c. have *o* close; as, *vergogna*, shame; *menzogna*, falsehood; *bisogno*, need, plur. *vergogne, menzogne, bisogni*, &c.

Oia, &c. have *o* open; as, *noia*, wearisomeness; *gioia*, joy and jewel, plur. *noie, gioie*, &c. Except those substantives, which, being derived from a verb, denote the instrument or place of action, and may have likewise the termination in *ora, ore*, &c.; as, *mangiatoia*, a manger; *lavatoio*, a washing-place; *cesoie*, scissars; *foratoio*, an instrument to bore holes; *forbitoio*, an instrument to polish, &c.

Oi has generally *o* open; as, *poi*, after; *tuoi*, thine; *suoi*, his or her's. Except *noi*, we; *voi*, you, which have *o* close.

Ola, &c. have generally *o* close; as, *volo, voli, vola*, of the verb *volare*, to fly, and its compounds;

pounds; *solo*, *sola*, single, and their plurals; *sole*, the sun. Except *parola*, word; *sola*, a story; *viola*, violet; *polo*, the pole, and their plurals; *scuola* or *scola*, a school; *suole* or *sole*, he is accustomed; *duole* or *dole*, it pains, and such other words as have an *u* before the *o*, in which it is always open.

Olca, &c. have *o* close; as, *solca*, he plows; *solco*, a furrow; *molce*, it affluages; *dolce*, sweet, and the generality of such words as have an *u* in the Latin.

Olga, &c. are open; as, *volgo*, I turn about; *tolga*, let him take away; *sciolgo*, I untie; *sciolga*, let him untie, &c. Except *volgo*, the populace, from *vulgus*, which has *o* close.

Olla, &c. have *o* open; as, *colla*, glue; *colle*, hill; *collo*, neck; *folle*, mad; *volti*, I would; *Apollo*, Apollo, &c. Except *satollo*, satiated, from *satur*, which has *o* close.

Olma, &c. have *o* close; as, *colmo*, *colma*, filled, or *colmo*, a height, from *culmen*; *olmo*, an elm-tree, from *ulmus*. When the pronoun *mi* is added to a verb ending in *ole*, it makes a termination in *olmi*, preserving the open *o* of the primitive; as, *duolmi*, it grieves me, &c.

Olpa, &c. have *o* close; as, *colpo*, a stroke; *colpa*, a crime, from *culpa*, and consequently *incolpo*, I inculpate, and *scolpo*, I exculpate, with their other compounds, &c.

Olfi, *olfe*, *olfo*, have *o* open; as, *colfe*, he gathered; *tolfe*, he took away; *avvolfi*, I wrapt up. Except *polfo*, the pulse, from *pulsus*, which is close.

Olta, &c. have *o* open; as, *volta*, a turning about; *tolto*, *tolta*, taken away; *sciolto*, *sciolta*, untied; *colto*, gathered. Except *folto*, thick, and those words which have the *u* in the original La-

tim word ; as, *volto*, face ; *molto*, much ; *ascolta*, I listen, *ascolti*, *ascolta* ; *colto*, tilled, &c.

Olva, &c. have *o* open ; as, *risolva*, let him resolve ; *dissolve*, he dissolves ; *assolvi*, thou absolve ; *involve*, I involve, &c. Except *polve*, dust, from *pulvis*.

Oma, &c. have *o* open ; as, *chioma*, a head of hair ; *idioma*, idiom, &c. Except *Roma*, Rome ; *come*, how ; *nome*, name, and the words of this termination belonging to the verb *domare*, to tame, which have *o* close.

Omba, &c. have *o* close ; as, *tomba*, a tomb ; *colombo*, *colomba*, a pigeon or dove ; *tromba*, a trumpet ; all having an *u* in their original Latin.

Ombra, &c. have *o* close ; as, *ombra*, shade, plur. *ombre* ; *adombro*, I overshadow ; and *ingombri*, thou incumberest, &c.

Ona, &c. have *o* close ; as, *persona*, person ; *corona*, crown ; *stagione*, season ; *carbone*, coal ; *leone*, a lion, plur. *corone*, *persone*, *stagioni*, *carboni*, *leoni*, &c. Except *tuona* or *tona*, *suoni* or *soni*, and the like, which have *u* before the *o*.

Onca, &c. have *o* close ; as, *conca*, a shell ; *tronco*, the trunk of a tree ; *monco*, defective of one or both hands, plur. *conche*, *tronebi*, *monchi*, &c.

Onda, &c. have *o* close ; as, *fronda*, a leaf ; *sponda*, the bank of a river ; *mondo*, the world ; *risponde*, he answers ; *nascondi*, thou concealest, &c.

Onna, &c. have *o* close ; as, *donna*, woman ; *gonna*, a woman's dress ; *sonno*, sleep ; *colonna*, a pillar, plur. *donne*, *gonne*, *sonni*, &c.

Onta, &c. have *o* close ; as, *onta*, injury ; *pronto*, *pronta*, ready ; *fonte*, fountain ; *monti*, mountains, &c.

Ontra,

Ontra, &c. have *o* close ; as, *incontra*, he meets ; *incontro*, a rencounter, &c.

Opia, *opio*, have *o* open ; as, *Etiopia*, Ethiopia ; *propio*, *propia*, belonging, &c.

Oppia, &c. have likewise *o* open ; as, *scoppio*, an explosion ; *accoppia*, he joins, &c. Except *doppio*, double, from *duplex*.

Oppa, &c. have *o* open ; as, *galoppa*, he gallops ; *troppo*, too much ; *zoppi*, lame people, &c. Except *poppa*, the stern of a ship, from *puppis*, which has *o* close.

Opra, &c. have *o* open ; as, *adopra*, he uses ; *copre*, he covers ; *ricopro*, I cover again. Except *sopra*, upon, &c.

Ora, &c. have *o* close ; as, *ora*, hour ; *onoro*, I honour ; *onore*, honour ; *errore*, error ; *fiori*, flowers. Except *cuore* or *core*, heart ; *accora*, he grieves, and the other compounds of *cuore* ; *fora*, a poetical word for *fará*, he shall be, and all the terminations which have or imply the *u* before the *o*, as well as those words which have *au* in the original Latin, as it has been already observed.

Orca, *orce*, *orci*, *orco*, &c. have *o* close ; as, *forca*, a rat ; *forca*, a gibbet ; *force*, a mouse ; *orco*, an imaginary monster thus called, plur. *forche*, *forche*, *forci*, *orchi*, &c.

Orga, &c. have *o* open ; as, *porgo*, I offer ; *scorge*, he perceives ; *porgi*, thou offerest ; *scorga*, let him perceive, &c. Except *forgo*, *forgi*, *forge*, of the verb *forgere*, to rise, from *furgere*, and *gorgo*, a depth of water, from *gurgus*, which have *o* close.

Oria, &c. have *o* open ; as, *gloria*, glory ; *vittoria*, victory ; *memorie*, memories ; *istorie*, histories ; *avorio*, ivory.

Orma, &c. have *o* close ; as, *orma*, a footstep ; *norma*, a model ; *forme*, forms ; *informo*, I inform, &c.

&c. But *dormo, dormi, dorme, dorma*, of the verb *dormire*, to sleep, have *o* open.

Orna, &c. have likewise *o* close; as, *adorno, adorna*, adorned, plur. *adorni, adorne*; *giorno*, day; &c. But *corna*, horns, and *scorno, scorni, scorna*, of the verb *scornare*, to shame, have *o* open.

Orpo, orpi, have *o* open; as, *corpo*, body, plur. *corpi*.

Orra, &c. have *o* open; as, *abborro, abborri, abborre, abborra*, of the verb *abborrire*, to abhor; *corre*, to gather, abridged from *cogliere*. But *corré*, he runs, and the other words belonging to the verb *correre*, from the Latin *curro*, and the other derivatives, as likewise *porre*, to put, have *o* close.

Orsa, &c. have generally *o* open in those words which are not derived from the Latin, with the exchange of the *u* in *o*; as, *torse*, he twisted; *morse*, he bit; *s'accorse*, he perceived, &c. But they have *o* close in *corsi*, I did run; *accorse*, he ran to; *orso, orsa*, a bear; *forse*, he rose up; *forse*, perhaps, &c.

Orta, &c. have *o* open; as, *scorta*, guide; *porta*, door, and *porta*, he carries; *morto*, dead; *morte*, death; *apporti*, thou bringest. Except *corto, corta*, short; *corte*, court; *sorto*, risen.

Orza, &c. have *o* open; as, *forza*, strength; *scorza*, bark of trees; *fforzo*, effort; *io fforzo*, I compel, &c.

Osa, &c. Adjectives of this termination have *o* close; as, *ritroso, ritrosa*, shy; *pensoso, pensosa*, thoughtful, plur. *ritrosi, ritrose*; *pensosi, pensose*, &c. All other words of this termination have *o* open; as, *rosa*, a rose; *prosa*, prose; *cosa*, thing; *egli posa*, he lays down, &c. *Sposo* and *sposa*, bridegroom and bride, are pronounced with *o* open by the generality of the Tuscans; but the Romans pronounce

pronounce them with *o* close, as, strictly speaking, they are adjectives.

Osca, &c. have *o* close; as, *conosca*, let him know; *fosco*, *fosca*, dusky, plur. *foschi*, *fosche*; *bosca*, forest; *Tosco*, for *Toscana*, Tuscan. Except *tosco*, for *tossico*, poison; *nosco*, with us; *vosco*, with you, poetical words for *con noi*, *con voi*, which have an open *o*.

Ossa, &c. have *o* open; as, *fossa*, *fosso*, a grave, a ditch; *addosso*, upon one's back; *mossi*, I moved; *puossi*, for *si può*, one can; *mosse*, he moved, &c. Except *fossi*, I might be; *fosse*, he might be.

Osta, &c. have *o* open; as, *crosta*, crust; *tosto*, immediately, &c. Except *risposta*, answer; *disposto*, disposed, plur. *risposte*, *disposti*, and *fasti*, thou wast.

Ostra, &c. have *o* open; as, *giostra*, jousting; *inchiostro*, ink; *nostro*, *nostra*, our; *vostro*, *vostra*, your; *ostro*, scarlet, plur. *giostre*, *inchiostri*, *vostri*, *vostre*, *ostri*, &c. Except *mostro*, *mostri*, *mostra*, of the verb *mostrare*, to shew, and *mostro*, a monster, wherein the *o* is close.

Ota, &c. have *o* open; as, *gota*, cheek; *ruota* and *rota*, a wheel; *percuote* or *percote*, he strikes; *vuoto* and *voto*, empty; *sacerdote*, priest, plur. *gote*, *rote*, *vuoti*, *sacerdoti*, &c. Except *voto*, a vote or a vow, plur. *voti*, which have *o* close.

Otta, &c. have *o* open; as, *cotto*, *cotta*, boiled, baked or roasted; *notte*, night; *otto*, eight, plur. *cotti*, *cotte*, *notti*; *botta*, a stroke, plur. *botte*, &c. Except *botte*, a hog'shead, plur. *botti*, and those which have *u* in the original Latin word; as, *rotto*, broken; *condotto*, conducted, &c. which have *o* close.

Ova, &c. have *o* open; as, *uova* or *ova*, eggs; *prova*, proof; *Giove*, Jupiter; *piove*, it rains; *nove*, nine; *nuova* or *novo*, new; *truovo* or *trovo*, I find; *trovi*, thou findest, &c. Except *giovo*, *giovi*,

vi, giova, of the verb *giovare*, to help, and *ove*, where, and its compound *altrove*, elsewhere, which have *o* close, being derived from *juvare* and *ubi*.

Ozza, &c. have *o* close; as, *rozza*, a bad horse; *rozzo*, *rozza*, rough, unpolished; *mozzo*, *mozza*, cut, plur. *rozzi*, *rozze*; *mozzi*, *mozze*. But *moz-zo*, a bit or a fragment of something, has *o* open.

Words having an accented *o* in the *antipenulti-ma*, have it generally open. Except some few; as, *dóndolo*, a dangler; *fórmula*, a formula; *fóndaco*, a warehouse; *gómena*, a cable; *gómito*, an elbow; *ordine*, order; *tornio*, a turn, &c. and mostly all words which have an *u* in their original Latin, converted into *o* in the Italian; as, *córrere*, to run; *cótica*, a thick skin; *dódicì*, twelve; *fóndere*, to melt; *gócciola*, a drop; *ómero*, the shoulder; *órcio*, a pitcher; *pólvere*, dust; *pómice*, pumice-stone; *rómpere*, to break; *róncola*, a small scythe; *róndine*, a swallow; *tórbido*, troubled, &c.

It is to be observed, that the close *o* is not like *u* in the English words *tun*, *turn*, *murmur*, and the like; but it is of such a shade of tone that has nothing similar in the English, and can only be learned by the ear.

Thus I have endeavoured to lay before the learner rules for the Italian pronunciation; not that any person may expect, only by reading these, to attain it in a degree of perfection. This can be had only by having long accustomed the ear to the pronunciation of a good master, from whom alone he can catch that purity of accent, and that peculiar tone or inflection of voice, which is found to be different in all languages, and constitutes in a manner the musical character-
istic

istic of a language. The above rules, however, may serve as a memorandum, in order to renew the impressions received from the master's readings.

OF DIPHTHONGS.

By the word *Diphthong* is meant the union of two vowels, which *necessarily* make one syllable, and cannot be divided in two.

Long treatises have been written on the Italian diphthongs, and many things have been said of them, but perhaps to no great purpose.

I shall not set down a long list of diphthongs, as some have done; nor shall I assert, like others, that the Italian language has no diphthongs. But the following observations will be of use to students of the Italian language, to shew them what combinations of vowels are a diphthong, and what are not.

Those combinations of vowels which have been transferred into the Italian language from the Latin, and are, in the latter, considered as distinct syllables, are to be reckoned distinct syllables also in the former, and not diphthongs; likewise such combinations of vowels as are the result of two syllables in the Latin primitive, or even in original Italian words abridged, by dropping the intermediate consonant, are not diphthongs, but separate syllables.

In

In those combinations of vowels which have the accent on the first of them, each vowel is also to be considered as a distinct syllable.

Those combinations of vowels which are diphthongs in the Latin, being transferred into the Italian, retain their quality of diphthong.

In words of Latin origin from which the *l* is changed into *i*, the latter, with the following vowel, will form a true diphthong; for example, from *plenus*, *pieno*; from *plus*, *piú*; from *flos floris*, *fiore*, &c.

The combinations of *i* and of *u* with following vowels are likewise true diphthongs, if the accent does not fall on the *i* or the *u*.

But if an *i*, which is followed by a vowel, is preceded by *c*, *g* and *gl*, that *i* does not combine with the following vowel, but with the *c*, the *g* and *gl*, in order to give them a soft sound, and consequently does not form a diphthong with the subsequent vowel, and is not to be sounded.

In conformity with the above observations, the following words are of two syllables; *Io*, I; *mio*, my; *tuo*, thy or thine; *suo*, his or her's, in the singular; *nai*, we; *voi*, you; *ei*, he; *lui*, him; *miei*, mine; *tui*, thine; *suoi*, his or her's, for the plural number; *fo*, feud; *rio*, a rivulet, when a substantive, wicked, when an adjective; *Dio*, God; *mai*, ever; *Dei*, gods, or, of the, article plur. or an abridgement of *devi*, thou owest; *vuoi*, thou wilt; *puoi*, thou art able; *fai*, thou doest; *rai*, rays; *guai*, woes, &c.

The following are of three syllables: *Gloria*, glory; *grazia*, grace or favour; *premio*, reward; *regio*, royal; *amai*, I loved; *dirai*, I should say; *farai*, thou shalt do; *pregai*, I requested; *vedrai*, thou shalt see; *desio*, desire; *oblio*, oblivion; *lacciui*, snares; *figliuoi*, children; *eroe*, a hero; *altrui*,

trui, others; *dicea*, he was saying; *potea*, he was able; *volea*, he was willing, &c.

In the following words there is likewise no diphthong: *Glorioso*, glorious; *ozioso*, idle; *vittorioso*, victorious; *trionfale*, triumphal; *odioso*, odious; *Orione*, Orion, a constellation; *oriente*, east; *setteentrione*, north; *intenzione*, intention; *mille fiate*, a thousand times; *niente*, nothing; *soave*, gentle; *reale*, real; *sapienza*, knowledge; *sapiente*, learned; *quiete*, rest; *quietare*, to quiet; *paura*, fear; *pauroso*, fearful; *eroico*, heroic, &c.

It is to be observed, that in poetry, when a syllable, ending in a vowel or in a diphthong, is immediately followed by another vowel, which ends the word, the *sineresis*, or joint pronunciation, is formed, if such words are in the middle of the verse, which receives thus from it more gravity; but if they are at the end of the verse, they are reckoned as separate syllables, in the same manner as in prose; so that the words of the first class above mentioned are considered as of one syllable in the middle of the verse, of two at the end; and those of the second are of two syllables within the verse, and of three at the end.

On the contrary, in the words of the third class, the joint pronunciation never takes place, because it is either in the beginning of the word, or in the middle, that the syllable ending in a vowel or in a diphthong, is followed by another vowel.

From what has been said, it will be clear, that the Italian language has no triphthongs nor quadriphthongs. *Tuoi*, *suoi*, *miei*, *quai*, &c. are composed of a diphthong for one syllable and an *i* for another. Of the four vowels which follow one another in *lacciui* and *figliui*, the first *i* serves to soften the sound of the *c* and the *gl*, the *uo*

form a diphthong, and the last *i* is a separate syllable, the *l* being dropped which precedes it in the original words *lacciuoli*, *figliuoli*.

Diphthongs sometimes pass to their derivatives, sometimes not. Of the first kind are those which, having their origin from the Latin, are formed from an *l* converted into an *i* and another vowel; as, *pieno*, full, from *plenus*; *pienezza*, fullness; *chiaro*, clear, from *clarus*; *chiarezza*, clearness; *fiore*, flower, from *flos*, *floris*; *fiorire*, to blossom; *piacere*, to please, from *placere*; *piacevole*, pleasing, &c.

Of the second kind are those which are entirely formed by the Italian language; as, *muoio*, I die; *nuovo*, new; *niego*, I deny, &c. However, it must be observed, that this rule only takes place when the accent passes from the syllable of the diphthong to another. Thus, the diphthong is retained in *niegano*, they deny; *muoiono*, they die; on the contrary, it is lost in *negarono*, they denied; *morivano*, they were dying.

Except from this rule those words which, preserving the accent on the same syllable with the diphthong, are followed by two consonants; for in such a case the *u* is removed; as, from *muovere*, to move, is derived *mossa*, moved; from *percuotere*, to strike, *percosso*, struck.

All this must be understood of those words which have a regular derivation; for if the derivation is formed by ingrafting one word upon another, although in such a compound word the accent passes to another place, yet the diphthong is retained; as, *buonaccordo*, a harpsicord; *buonavoglia*, a willing galley-slave; *nuovopefse*, a simpleton.

Add to these a few words more, which retain the diphthong, although the accent has passed to another

another syllable; as, *buonissimo*, very good; *buonamente*, goodly, from *buono*, good; *nuovamente*, anew, from *nuovo*; *giuocatore*, a gamester; *giuocare*, to play, from *giuoco*, a game, &c.

In poetry, those diphthongs which are purely Italian are not used by the best authors; and it is more regular to write *bono*, *core*, *movo*, *nego*, *prego*, &c. than *buono*, *cuore*, *muovo*, *niego*, *priego*.

OF ORTHOGRAPHY.

ARTICLE I.

OF THE LETTERS.

Orthography is a Greek word, which signifies the way of writing correctly.

To proceed methodically, I shall begin with a few necessary observations on some particular letters.

D is generally added to the particles *a*, to; *e*, and; *o*, or, when they are followed by a word beginning with a vowel, to avoid the *hiatus* of the two vowels; thus are written, *ad Antonio*, to Anthony; *ad istanza*, at the desire; *ed egli*, and he; *ed avendo*, and having; *od occultamente*, or concealedly, instead of *a Antonio*, *a istanza*, *e egli*, *o occultamente*.

By

By some of the ancient writers it has been added to the negative *né* : *ned egli farebbe venuto*, nor would he have come. But these writers are not to be imitated ; much less is the *d* to be joined to *cbe*, *se*, *perché*.

G is to be always prefixed to *l* and *n*, when these are to be pronounced with a liquid sound, with this difference, that an *i* is likewise requisite after the *l*, without which it never has the liquid sound ; thus, *paglia*, straw ; *meglio*, better ; *sco-glio*, rock.

It is an error to put the *g* in the following words : *Olio*, oil ; *Italia*, Italy ; *cavaliere*, knight ; *umiliare*, to humble, or any such other, in which the *l* has not a liquid sound.

Naviglio, a ship ; *foglio*, a throne, may be permitted for the sake of rhyme ; but, strictly, they should be written *navilio*, *folio*.

Bello, handsome ; *quello*, that, must have their plural *begli*, *quegli*, when they precede a substantive beginning with an *s* impure, or a *z*, or a vowel. Some authors have likewise used *capegli*, head of hair, when followed by a word so beginning. But *cavagli*, *puntegli*, *uccegli*, and the like, for *cavalli*, horses ; *puntelli*, supports ; *uccelli*, birds, &c. are entirely exploded ; though some authors, under the compulsion of rhyme, have made use of them ; but they are not to be imitated.

Gn represents the liquid sound of *n* without the intervention of an *i*. It is therefore an error of those who write *campagnia*, field ; *ingegno*, genius, and the like, as they ought to be written *campagna*, *ingegno*.

In the verbs *piagnere*, to weep ; *giugnere*, to join, and some others, the *g* may be transferred after the *n*, *piangere*, *giungere*, as may be seen in the conjugations of these verbs ; and the denominations

nations *ágnolo*, *ugna*, may be used equally as well as *ángiolo* or *ángelo*, angel; *ungbia*, nail of the fingers.

The *g* is never to be used with any of the words belonging to the conjugation of the verb *conóscere*, to know, although it has been retained in the adjective *cógnito*, known, and the substantive *cognizione*, knowledge.

H is always to be placed after *c* and *g*, when these letters are to be sounded hard before *e* and *i*; thus, you will find the distinction between *brace*, living coals, and *brache*, breeches; *giaccio*, I lie down, and *ghiaccio*, ice; *getto*, I throw, and *ghetto*, the jewry; *lungi*, far, and *lungbi*, long; *pasce*, thou nourishest, and *paschi*, pastures; *pesce*, fish, and *pesche*, peaches, and so on.

For the same reason, it is to be added to the words *dico*, I say; *vengo*, I come; *prego*, I request, when they happen to be curtailed of the *o* before the personal pronoun *io*; thus, *dich'io*, *vengh'io*, *pregb'io*.

It will therefore be easily understood, that it is an error to write with an *b*, *charitá*, charity; *choro*, a chorus; *chara*, dear; *magha*, a witch; *ghusto*, taste, as the sound of *ca*, *co*, *cu*, *ga*, *go*, *gu*, is naturally hard.

But when the sound of *c* and *g* is soft before *a*, *o*, *u*, an *i* is to be put between the consonant and the vowel, by which you may easily distinguish *pancia*, belly, from *panca*, bench; *riccio*, a curl, from *ricco*, rich; *braccio*, an arm, from *bracco*, a hound; *giallo*, yellow, from *gallo*, a cock; *agio*, ease, from *ago*, needle; *giusto*, just, from *gusto*, taste.

On the contrary, the *i* should be left out after *c* and *g*, when it is not requisite to the purpose of softening their sound; as in *province*, provinces; *spiagge*,

spiagge, shores; *procacceró*, I shall endeavour, and the like, which are derived from *provincia*, *spiaggia*, *procacciare*, &c. It may be left in *cielo*, heaven or sky, to distinguish it from *io celo*, I conceal, and because it has the diphthong in the Latin. The same may be said of *cieco*, blind.

The *b* is to be written in the interjections, *ab!* *abi!* *deb!* *obi!* which are pronounced with a very soft aspiration, hardly perceptible.

It serves as a distinction for the four words belonging to the verb *avere*, to have; *ho*, I have; *hai*, thou hast; *ha*, he has; *hanno*, they have, to avoid ambiguous expressions, as I have already observed.

Of late years it has been endeavoured by some to introduce, instead of the *b*, an accent upon the vowel of the foresaid words; thus, *ò*, *ài*, *à*, *anno*, or *ó*, *ái*, *á*, *ánno*.

These innovators, however, are not yet so numerous, nor of such authority, as to lead the generality to approve of this practice; especially as it is more natural, if these four words need a particular sign, to retain that which originally belongs to them, and has been sanctioned by uninterrupted custom.

I. I have observed before, that a new character, of a long *j*, has been introduced, which in reality is only an abbreviation for two *i*'s, and should be used only to mark the plural number of those masculine nouns which end in *io*, not being a diphthong, but two syllables, and besides not having the accent on the *i*, but on the syllable before it; as, *spázio*, space; *ózio*, idleness; *régio*, royal; *principio*, beginning, &c. which, in the plural, are written and pronounced with a certain length of time equivalent to two short *i*'s, *spazj*, *ozj*, *regj*, *principj*. But in those words in which

which the *io* is a diphthong or one syllable, the plural is written with a single *i*; as, from *raggio*, a ray; *occhio*, eye; *figlio*, son; *ampio*, ample, &c. the plurals are, *raggi*, *occhi*, *figli*, *ampi*.

Those nouns which end in *io*, with an accent on the *i*, have their plural with two *i*'s, which are both distinctly pronounced; as, *Dio*, God; *pio*, pious; *natio*, native; *mormorio*, murmur, have the plural, *Dii*, *prii*, *natii*, *mormorii*.

For the same reason of the accent being on the first *i*, the first person of the past indeterminate of the third conjugation must terminate with two *i*'s; as, *sentii*, I heard; *finii*, I finished; *punii*, I punished; and it is a great error to write *sentj*, *finj*, *punj*; much less is the third person of the same tense to end with a long *j*, but must be always written with an accent over the *i*, *sentì*, *finì*, *punì*.

This new character being only in place of two *i*'s, it is evidently an error to make use of it between two vowels, as many do, where one *i* is sounded.

All nouns whose singular number ends in *aio*, *oio*, *uio*, &c. and which are at present by some erroneously written with a *j*, end their plural in a simple *i*; as, *calamaio*, an inkhorn; *strettoio*, a press; *buio*, dark, in the plural are to be written *calamai*, *strettoi*, and not otherwise.

Observe, that the termination in *aio* is to be preferred to the other in *aro* in names of trades and professions; thus, *libraio*, a bookseller; *fer-raio*, a blacksmith; *calzolaio*, a shoemaker; *notaio*, a notary, are more elegant than *libraro*, *fer-raro*, *calzolaro*, *notaro*, &c. The same is to be said of *Gennaio*, January; *Febbraio*, February, in place of *Gennaro*, *Febbraro*.

M is never put before an *n* in any Italian word, so that in those of Latin origin, wherein an *m* precedes an *n*, it is changed into another *n*; thus, from *calumnia*, we make *calunnia*; from *columna*, *colonna*; from *dammare*, *dannare*, &c. Some have used *andianne*, *portianne*, and the like, in place of *andiamone*, let us go away; *portiamone*, let us carry some of it; but they are not to be imitated in any elegant discourse, though the practice may be permitted in colloquial discourse.

N is never found before *b*, *m*, and *p*, in the middle of a word. It would be therefore wrong to write *anbidue*, *enpio*, *tonba*, *immenso*, and the like, instead of *ambidue*, both; *empio*, impious; *tomba*, tomb; *immenso*, immense.

The *n* however keeps its place before *m* when two words are joined, the first of which, being a verb curtailed, ends in *n*, and the second is the pronoun *mi*; thus, *ponmi*, *fanmi*, *sonmi*, stand for *ponemi*, he puts me; *fanmi*, they do to me; *sonmi*, they are to me. For if the *n* should be changed into *m*, the signification of many words might be altered; for example, *fanmi* is in place of *mi fa*, he does to me; *sonmi* is an adjective, supreme; likewise *saranmi* means they shall be to me; and *sarammi*, he shall be to me; the first being the same with *mi faranno*, and the second with *mi sarà*.

Q is always followed by *u*, without which it would have no sound; as, *questo*, this; *quello*, that; *quale*, which; *qui*, here.

In the middle of words, a *c* is prefixed to the *q* when the syllable is to be pronounced with the stress of a double consonant; thus, it will be easy to distinguish the pronunciation of *acqua*, water; *nacqui*, I was born; *piacqui*, I pleased; *nocqui*, I did hurt; *acquisto*, acquisition, from *aquila*, an eagle;

gle; *requie*, rest; *loquace*, loquacious; *Aquino*, a town in Italy; *Aquitania*, a province of Gaul, and many others.

S. When this letter is at the beginning of a word followed by another consonant, it is called by the Italian grammarians an *s* impure. In this situation, it never admits of a word before it ending in a consonant; thus we never say or write, *il studio*, *il strazio*, but *lo studio*, the study; *lo strazio*, the torment; nor *aver studiato*, *far strazio*, but *avere studiato*, *fare strazio*.

When an *s* impure is preceded by any of the four prepositions *con*, with; *in*, in; *non*, not; *per*, for, which are the only Italian words that naturally end in a consonant, in order to avoid harshness of sound, an *i* is added before the *s*; thus, *con istudio*, with study; *in istrada*, in the street; *non ispero*, I do not hope; *per ischerzo*, for a joke. Excepting in the four above mentioned cases, this euphonic *i* becomes an useless affectation.

Poets, by poetical licence, have sometimes transgressed this rule.

The *s* impure also will not admit of being preceded by a curtailment falling upon a vowel; as, *de'*, *ne'*, *que'*, *be'*, nor *dei*, *nei*, *quei*, *bei*, but you must say and write *degli*, of the; *negli*, in the; *quegli*, those; *begli*, handsome, &c.

In words of Latin origin, wherein an *n* precedes an *s* impure, the softness of the Italian does not admit of the pronunciation of the *n*, consequently it is more correct to suppress it in writing. Thus, *istruttore*, *istanza*, *ispezione*, *costanza*, &c. are more proper than *instruttore*, *instanza*, *inspezione*, *constanza*. This orthography is now very generally received among men of letters.

U is used to form a diphthong with *o* in some words, and laid aside in others, although they be of the same derivation. What has been said already in regard to this in the chapter of diphthongs may be applied here.

It is equally proper to write *provo*, I experience; *scopro*, I discover; *trovo*, I find, or *pruovo*, *scuopro*, *truovo*.

Poets, as has likewise been observed, never use the *u* before the *o* in those words, but write *bono*, *foco*, *core*, *provo*, &c. and not *buono*, *fuoco*, *cuore*, *pruovo*.

It is an error to write *luoro* or *puoco*, instead of *loro*, theirs; *poco*, little.

It is likewise bad orthography to put an *o* instead of an *u* in the following words: *Cbiunque*, whosoever; *quantunque*, although; *dunque*, then; *giungere*, to join; *pungere*, to sting; *ungere*, to anoint; *punto*, a point; *lungo*, long, and their derivatives, which all must have an *u* before the *n*.

Z is to be doubled between two vowels; as, *bellezza*, beauty; *pazzo*, mad; *mezzo*, half. Except some words derived from other languages; as, *zizania*, *obrizzo*, *naxianzo*, &c.

When it is preceded by a vowel, and followed by two other vowels, the first of which is an *i*, and the accent is upon the second, it is to be written single; thus, *azione*, action; *ozio*, idleness; *prezioso*, precious; *vizio*, vice; *irruzione*, irruption; *corruzione*, corruption. Except only *pazzia*, madness, which has the accent upon the *i*.

There are some words which are indifferently written with a *c* or a *z*; such are, *ufficio* and *uffizio*, office; *beneficio* and *benefizio*, benefit; *indicio* and *indizio*, indication; *giudicio* and *giudizio*, judgment; *specie* and *spezie*, species or kind; *delicie*,

and *delizie*, pleasures ; *superficie* and *superfizie*, surface, and perhaps some few more.

When *z* is at the beginning of a word, the best writers make use of the same rules which are set down for the *s* impure. They never write *buon zucchero*, *il zio*, *san Zenone*, but *buono zucchero*, good sugar ; *lo zio*, the uncle ; *santo Zenone*, saint Zeno ; nor *que'* or *quei zoppi* ; *be'* or *bei zecchini*, but *quegli zoppi*, those lame men ; *begli zecchini*, fine sequins.

ARTICLE II.

OF THE AFFINITY OF LETTERS.

ALTHOUGH the best Italian writers acknowledge a kind of standard in orthography, yet there are words in which a variation is admitted, not only of letters, but sometimes even of syllables, while both are esteemed equally good. Many of them, however, having become obsolete, I shall only speak of those which are at present in common use.

A is often interchanged with *e* ; as, *danari* and *denari*, money ; *grave* and *greve*, weighty ; *fiano* and *fieno*, let them be. The future, and the correlative of the conditional of the first conjugation, change the *a* into *e*, and are written and pronounced *ameró*, *amerei*, I shall love, I should love, and never *amaró*, *amarei*. It has likewise an affinity with *i* ; thus, *ambasciadore* and *imbasciatore*, ambassador ; *monastero* and *monistero*, monastery. It is interchanged sometimes with *o* ; as, *astrólogo* and *astrólogo*, astrologer ; *prólogo* and *prólogo*, a prologue.

logue. However they are more properly used with *o*. The diphthong *au* is very often exchanged with *o*; thus, *áuro* and *oro*, gold; *áura* and *ora*, breeze; *Máuro* and *Moro*, Moor; *táuro* and *tora*, bull; *tesáuro* and *tesoro*, treasure; *láuro* and *alloro*, laurel-tree, &c. *Auro*, *ora*, *Máuro*, *táuro* and *tesáuro*, are more adapted for verse than for prose.

E is often exchanged for *i*; as, *Decembre* and *Dicembre*, December; *desiderio* and *disiderio*, or *desio* and *disio*, desire; *domane* and *domani*, to-morrow; *remoto* and *rimoto*, distant; *peggiore* and *piggioro*, worse; *reflessò* and *ristlessò*, reflected; *nemico* and *nimico*, an enemy; *questione* and *quistione*, a question, &c. *E* is exchanged also with *u*; as, *eguale* and *uguale*, equal; *escire* and *uscire*, to go out.

I is often indiscriminately used for *o*; as, *divizie* and *dovizie*, riches; *dimandare* and *domandare*, to ask; *dimane* and *domane* or *domani*, to-morrow; *debole* and *debole*, feeble. The poets sometimes change *i* into *u*; as, *ferite* into *ferute*, &c. But in this they are not to be imitated. *Sigillo* and *fugello* are however both used.

O and *u* are often interchanged in *obbedire* and *ubbidire*, to obey; *occidere* and *uccidere*, to kill, and all their derivatives; *sepoltura* and *sepultura*, a grave; *facoltà* and *facultá*, faculty or riches; *sostanza* and *sustanza*, substance; *sostantivo* and *sustantivo*, substantive; *nodrire* and *nudrire* or *nutrire*, to nourish; *uffizio* and *offizio*, office, &c.

V and *b* take often one another's place; thus we say, *serbare* and *servare*, to preserve; *nerbo* and *nervo*, a sinew. *V* is likewise changed with *p*; as, *sovra* and *sopra*, upon, and its derivatives; *sovraffare* and *sopraffare*, to hang over, &c.

B sometimes is changed with *g*; as, *debbo* and *deggio*, I must; *debba* and *deggia*, that I may be obliged.

C and *g* are interchanged; as, *castigare* and *gastigare*, to punish; *sagro* and *sacro*, sacred; *lagrime* and *lacrime*, tears; *consagrar* and *consacrare*, to consecrate.

The affinity between *d* and *g* is found in *vedo* and *veggo* and *veggio*, I see; *vedendo* and *veggen-do*, seeing; *sedo* and *seggo*, I sit, &c. *D* is changed likewise with *t*; as, *podere* and *potere*, power; *servidore* and *servitore*, man-servant; *nodrire*, *no-trire*, to nourish, and its derivatives; *imperadore*, *imperatore*, emperor, &c.

L is changed with *g*; *quelli* and *quegli*, &c; and with *r*; *albero* and *arbore*, a tree; *pellegrino* and *peregrino*, foreign.

R is changed with *d*; *dieron* and *diedono*, they gave, in poetry; *rado* and *raro*, rare.

S is sometimes changed with *f*; *sino* and *fino*, *insino* and *infino*, as far as; and with *z*, *zolfo*, *solfo*, sulphur; *zampogna* and *sampogna*, a reed-pipe. It is likewise so intimately connected with *t*, that it sometimes goes in company with it, at other times lays it aside; as, *nascosto* and *nascoso*, concealed; *rimasto* and *rimaso*, remained, &c.

Soft *z* pronounced like *ts*, is often changed with *c*; as, *benefizio* and *beneficio*, benefit; *giudizio* and *giudicio*, judgment; *uffizio*, *ufficio*, office; *uffiziale*, *ufficiale*, officer, &c.; sometimes with *g*; as *risfor-mazione* and *riformazione*, reformation, &c.

Strong *z*, pronounced like *dz*, is changed with *d*; as, *fronzuto*, *fronduto*, leafy; *acqua arzente*, and *acqua ardente*, spirit of wine.

These are the affinities of letters mostly in use at present. By consulting a good dictionary, or *La Ortografia Moderna Italiana*, di *Jacopo Fac-ciolati*,

ciolati, the obsolete affinities which are to be met with in *Bocaccio*, and other ancient authors, will be found marked with an asterisk.

ARTICLE III.

OF THE ACCENT.

By the word *accent*, is meant a particular modulation of the voice, by raising or lowering it, the first known under the denomination of *acute*, the second of *grave* accent. As the doctrine of *accents* and *time* belonging to the Greek and Latin languages are foreign to my plan and useless to my present purpose, I shall only take notice of the *accent*, so far as it refers to the Italian language.

The *accent* therefore denotes only the time, either *short* or *long*, that is employed in pronouncing a syllable; so that *grave accent* and short syllable, *acute accent* and long syllable, are the same.

Every Italian word, of whatever length it may be, even of eleven syllables, as that of *Tasso*, in one verse, *precipitevolissimamente*, or that of *Dante*, *sovramagnificentissimamente*, has one *acute* accent, or long syllable, and no more; all the other syllables have the *grave* accent, or are all short.

A visible mark in writing has been assigned in several languages to these two accents; a diagonal line, from right to left, thus (^), for the acute; from left to right (') for the grave. The short syllables are never marked in Italian, and very seldom the long ones; and although it is more correct

correct to mark the latter with an acute accent, yet, as no equivocation can issue, they have been indiscriminately both made use of.

From the different position of the long syllable, the Italian words have three different inflections, the judicious intermixture of which wonderfully contributes to the harmony of the language.

The greatest number of the Italian words have the acute accent, or long syllable, on the penultima, or last but one, and are called *parole di terminazione piana*, words of a plain termination; as, *amare*, to love; *Romano*, Roman, &c.

Many have it on the antipenultima, or last but two; as, *ámamo*, they love; *libero*, free. This termination is known by the name of *sdrúcciolo*, slippery, and it may be compared to the *dactylus* of the Latins. Sometimes the *sdrúcciolo* has the long accent as far back as the last but three, or fourth from the last; as *liberano*, they free. If a pronoun is affixed at the end of the verb of such a termination, the accent will then be found on the fifth syllable from the last; as, *liberanselo*, which is the same as *se lo liberano*, they free it to themselves. It may here be observed, that the verbs augmented by affixing to them the pronouns which are governed by them, retain always the accent or long syllable in the same place they have it when without the pronoun. This is called *bisdrúcciolo*.

Several have the accent on the last syllable. Then this sound is called *tronco*, or curtailed. If the word is absolutely diminished of its last syllable, as shall be seen in its proper place, no mark is placed upon it, as from *amare* you have *amar*; but if it naturally finishes in a vowel that is to be pronounced long, then the acute accent is marked on it; as, *amó*, he loved; *ameró*, I shall love;
amerá,

amerá, he will love ; *peró*, therefore ; *giá*, already, &c.

Words of more than one syllable, the last of which is marked with an accent, are,

1^{mo}, All nouns terminating in *tá*, derived from the Latin in *tas* ; as, *bontá*, bounty ; *castitá*, chastity ; *caritá*, charity ; *sanitá*, health, &c. ; and a few terminated in *ú*, mostly from the Latin in *tus* ; as, *virtú*, virtue ; *servitú*, servitude, &c. and *grú*, a flock ; *tribú*, a tribe.

2^{do}, The third persons singular of the preterite indeterminate of verbs, few excepted, as may be seen in the conjugations of verbs ; as, *amó*, he loved ; *parló*, he spoke ; *crede*, he believed ; *finí*, he finished ; *andó*, he went ; *fallí*, he mistook, &c.

3^{tio}, The first and third persons singular of the future in all verbs ; as, *parleró*, I will speak ; *parlerá*, he will speak ; *leggeró*, I shall read ; *leggerá*, he shall read ; *finiró*, I will finish ; *finirá*, he will finish, &c.

4^{to}, Some indeclinable particles ; as, *oimé*, alas ; *perché*, why ; *benché*, although ; *peró*, however ; *cosí*, they ; *lassù*, there above ; *laggiú*, there below, &c.

5^{to}, All words compounded with *dí*, day ; as, *oggi dí*, now-a-days ; *Lunedí*, Monday ; *Martedì*, Tuesday ; *Mercoledì*, or *Mercordí*, Wednesday ; *Giovedì*, Thursday ; *Venerdì*, Friday, and *cosí*, thus.

Monosyllables ending with a vowel are necessarily pronounced with that stress which determines the acute accent or long syllable, and therefore does not require the accent to be marked over it, except in two instances, viz. 1^{mo}, When they have two meanings, to distinguish them, and avoid

void ambiguous expressions, the accent is marked upon one, and omitted upon the other. Thus, the following are distinguished,

<i>è</i> , he is, (verb)	from	<i>e</i> , and, (conj.)
<i>dà</i> , he gives, (verb)	—	<i>da</i> , from, (prep.)
<i>dì</i> , tell, (verb)	}	— <i>di</i> , of, (prep.)
<i>dì</i> , day, (subst.)		
<i>sè</i> , himself, (pron.)	—	<i>se</i> , if, (conj.)
<i>sì</i> , yes, and an abbreviation of <i>così</i> , thus,	—	<i>si</i> , one, or himself, (recip. pron.)
<i>là</i> , there, (adverb)	—	<i>la</i> , } the, (art.) her, (pron.)
<i>lì</i> , there, (adverb)	—	<i>li</i> , } they, (pron.)
<i>nè</i> , nor, (negative conj.)	—	<i>ne</i> , } us, of it, (pron.)

In the second place, When the monosyllable contains a diphthong with the stress on the second vowel, this is marked with an accent; thus, *giù*, below; *più*, more; *ciò*, that; *può*, he can. Some of these, in consequence of the accent, are distinguished from other words, which are spelled with the same letters, but are of different significations; thus,

<i>già</i> , already,	is distinguished from	<i>gia</i> , he was going, (poetic.)
<i>dié</i> , he gave, (poetical)	—	<i>die</i> , day, (poetic.)
<i>pié</i> , foot, (poetical)	—	<i>pie</i> , pious, (fem. plur.)
<i>lui</i> , a wren,	—	<i>lui</i> , him,

Mercé, for *mercede*, reward, is likewise thus distinguished from *merce*, merchandize.

No other monosyllable, having only one signification, ought to be marked with an accent; therefore never write with an accent, *ma*, but; *Re*, King; *fu*, he was; *no*, not, &c.

Some put an accent upon *cbe*, when it stands for *imperocché* or *perché* without necessity.

It is a question with some, whether *fe*, abridged, in poetry, for *fede*, faith, or *face*, he did, is to be marked with an accent or with an apostrophe. I think both of them may be spared; for it is not possible to make any mistake between a substantive and a verb when one takes the least notice of the sense.

Foreigners complain of the difficulty of finding out on what syllable the stress is to be put, as it is only marked when it falls on the last vowel. Practice of reading with a good master will soon bring them to the knowledge of it. Some grammars have the accent marked on all the long syllables for the use of beginners; and some books have been printed in this manner with the same view. But I have found two inconveniencies to result from this. The first is, that in consequence of the shameful slovenliness with which such books are generally printed, which are known by the name of school-books, the accents are marked wrong, and therefore mislead the learner. The second is, that trusting entirely to the marks, he pays no particular attention to impress the quantity of the syllable in his mind; and when he takes up a book wherein the accents are not marked, he is at a loss where to express them. However, I allow it would be a useful thing, not only to foreigners, but to Italian children likewise who begin to read, to mark the accent in all the *sfrúcciole* and *bisfrúcciole* words, whether entire or curtailed, on the vowel on which the stress is laid,—for example, *libero*, *liberano*, *liberan*, *fácil*, *fácil*, *difficile*, *difficil*, &c. In this way, the pronunciation of the quantity in all words would be clearly and invariably determined. For the pronunciation of those words, whose last vowel is long, as *bontá*, is already fixed by

by the accent which is marked upon it; that of the *sdruciole* and *bisdruciole*, entire or curtailed, would be so by introducing the mark of the accent; and in the *piane*, it would be known by not marking any accent at all, that the stress is to be laid on the last syllable but one in the entire words, and on the last in curtailed ones; as, *amare*, *amar*. The *sdruciole*, and the other words which end with an accented vowel, being but few in comparison of the *piane*, produce no great trouble in writing, nor are so liable to confusion in printing; therefore I have adopted this method as a help to beginners, who may chance to make use of this performance.

ARTICLE IV.

OF THE APOSTROFO.

THE *apostrofo* is the figure of a comma, which is put at the top of a letter, as a mark of the elision of the last vowel of a word, in consequence of its concurring with an initial vowel of the following word. It is called in Italian *apostrofo*, not *apostrofe*, the latter being the denomination of a figure in rhetoric.

The article *gli* suffers no elision excepting when the following word begins with *i*; thus, write, *gl' Ingleſi*, the English, *gl' Italiani*, the Italians; but it is an erroneous orthography to write *gl' anni*, the years; *gl' errori*, the errors; *gl' occhi*, the eyes; *gl' uómini*, the men. The reason is, because *gl'* has the hard sound, as in the English words *glad*,
glebe,

glebe, glory, gloom; therefore, to express the liquid pronunciation, you must write *gli anni, gli errori, gli occhi, gli uómini*. It is moreover to be observed, that as the *i* is put to mark the liquidation of *gl*, in the pronunciation *gli* is to be joined to the following vowel, so as to make a diphthong.

Likewise words ending in *ce, ci, ge, gi*, receive no *apóstrofo*, except before *e* and *i*. It is therefore an error to write *piagg' amene, dolc' amico*, instead of *piagge amene*, pleasant banks; *dolce amico*, sweet friend. Many of the most elegant and correct authors generally write these syllables entire also before *e* and *i*; as, *piagge erbose*, grassy or green banks; *dolce incontro*, sweet encounter.

No elision is to be made of those vowels which are marked with an accent; as, *andó*, he went; *ameró*, I shall love; *né*, nor, &c. Except the words compounded with *che*; as, *perché*, why; *benché*, although.

The monosyllables *mi*, to me; *ti*, to thee; *si*, to it; *ne*, of it; *ne*, us; *ci*, us; *vi*, to you; *se*, if; *di*, of, may undergo an elision. However, it must be observed, that *ci* has it only before *e* or *i*, and that it is better to make no elision on *se*. Observe likewise never to make the elision on *da*, from; write always *da Antonio*, from Anthony; and not *d' Antonio*, which is equivalent to *di Antonio*, of Anthony.

Words ending in two vowels have no elision with a following vowel; as, *trofei*, trophies; *gloria*, glory, &c. Except *voglio*, I will; *mi doglio*, I complain; *soglio*, I am accustomed, when they are followed by the pronoun *io*; as, *voglio, mi doglio, soglio*.

Before

Before a full stop, semicolon, or comma, the elision and *apóstrofo* does not take place.

When the initial vowel of a word is not the same as the vowel that ends the foregoing one, and particularly when the sound is not displeasing by not using the elision and *apóstrofo*, it is much better to write and pronounce both the vowels. But when the pronouns *questo*, this; *quello*, that, precede a noun that begins with a vowel, they should always have the *apóstrofo*, it being more proper to say *quest' impero*, this empire; *quell' ingegno*, that understanding, than *questo impero*, *quello ingegno*.

It is moreover to be observed, that the swiftness of colloquial discourse admits often the elision of a final vowel, concurring with an initial one; but it is not right to mark such elision in writing, because the reader should be left at liberty to read with that ease and pause which may be necessary, and blending or joining the aforesaid vowels, according as harmony may direct him.

Observe, finally, that it is an intolerable abuse of some to mark with an *apóstrofo* such words as are curtailed before consonants; of which I am going to speak in the next article.

ARTICLE

ARTICLE V.

OF WORDS THAT ARE CURTAILED

OR ABRIDGED.

It is permitted in the Italian language, for the purpose of modifying its melody, to take away the last vowels from words, which, being thus curtailed, terminate in one of the liquid consonants, *l*, *m*, *n*, *r*. These words are considered to be equivalent to entire words, and are thus made use of before words beginning with a consonant, provided it is not an *f*, followed by another consonant; and therefore, when they are followed by an initial vowel, one may spare himself the useless trouble of marking them with an *apóstrofo*; but it is perfect stupidity to put it before an initial consonant.

It is not however all words which end in the afore-mentioned consonants, that are allowed to be curtailed.

In the first place, all nouns ending in *a* are to be preserved entire; as, *buona*, *umana*, &c. It is wrong to say, *una sol volta*; *picciol parte*, &c. as some say, instead of *una sola volta*, only once; *picciola parte*, a small part. Except *ora*, an adverb meaning, now, and all its compounds; as, *allora*, then; *talora*, sometimes, &c. and *suora*, sister, when it is prefixed to a Nun's name as an adjective; thus, *suor Matilde*, *suor Maria*.

Feminine nouns, ending in *e* in the singular, are likewise to be left entire. One may say, *il sol*, the sun; *il ben*, the good; but never *la prol*, *la spem*,

spem, instead of *la prole*, the offspring; *la speme*, the hope.

Nouns in the plural number, which, being curtailed, would end in *l* or *n*, are to be left entire. Never say, *le imagin*, *i miracol*, instead of *le immagini*, the images; *i miracoli*, the miracles. Poets sometimes, by a poetical licence, have disregarded this rule; but they are not to be imitated.

No noun is permitted to end in *m* before a consonant, except *uom*, from *uomo*, man. *Com*, instead of *come*, as, has been used by some poet, but it should be entirely shunned, as well as *infiem*, for *insieme*, together.

The adjective *santo*, when used as a title before a proper name; *grande*, great; *quello*, that; and *bello*, handsome, when before a consonant that is not an *s* impure, always lose their last syllable, but retain it before a vowel, or only blend the final vowel with the following initial; thus, *San Pietro*, Saint Peter; *bel principe*, fine prince; *gran signore*, great lord; *quel cavaliere*, that gentleman; and *santo Stefano*, Saint Stephen; *grande stima*, great estimation; *quello studio*, that study; *bello ingegno*, or *bell' ingegno*, fine understanding. *Gran* has the privilege to follow the same rule also in the plural; as, *gran signori*. *Bello* and *quello*, when joined to plural masculine nouns, are changed in *bei* or *be'*, *quei* or *que'*; as, *bei* or *be' capelli*, fine head of hair; *quei* or *que' signori*, those lords. But if there follows a vowel, or an *s* impure, you must say *begli* and *quegli*; as, *begli occhi*, beautiful eyes; *quegli studj*, those studies.

Observe, that only those words can be thus curtailed which have not another consonant before the *l*, *m*, *n*, and *r*; therefore never say, *ingan*, for *inganno*, deceit; *fer*, for *ferro*, iron; *ladr*, for *ladro*,

ladro, thief, &c. Except, besides the two above mentioned, *bello*, *quello*, some other words ending in *ello*, which may be curtailed before a consonant; as, *capel biondo*, fair hair; *fratel maggiore*, eldest brother, &c. But *fello*, wicked; *snello*, nimble, are to be always left entire. *Cavallo*, horse, has been sometimes curtailed, especially in poetry.

Take care not to curtail the following words, although some of our ancient poets have done so, perhaps more from negligence than of necessity: *Corallo*, coral; *ballo*, ball; *fallo*, fault; *cristallo*, crystal; *giallo*, yellow. Add to these, *collo*, neck; *nullo*, none; *frate*, frail; *nero*, black; *duro*, hard; *riparo*, defence; *severo*, severe; *impero*, empire; *emisfero*, hemisphere; *cara*, dear; *chiaro*, clear; *mistero*, mystery; *ghiro*, a squirrel; *primo*, first, and many more alike, the knowledge of which may be had by combining the present rules with the observations of the best among the ancient and modern writers.

Verbs may be curtailed before initial consonants in the infinitive mood, in the first and third persons plural of the present, of the imperfect, and of the future indicative, and in the third plural, but never in the first, of the perfect indeterminate; as, from *amare*, to love; *amiamo*, we love; *amavamo*, we were loving; *ameremo*, we shall love; *amano*, they love; *amavano*, they did love; *ameranno*, they shall love; *amarono*, they loved, you may have *amar*, *amiam*, *amavam*, *amerem*, *aman*, *amavan*, *ametan*, *amaron*. Likewise the first and the third plural of the present subjunctive, the third of its imperfect, and that of the conditional; *amiam*, *amin*, *amasser*, *amerébber* or *amerébbon*. But never curtail them before an initial vowel.

In

In a few verbs, the third person singular indicative is likewise curtailed; as, *suol*, he is accustomed; *vuol*, he wills; *duol*, it pains; *cal*, it interests; *val*, it is worth, &c. from *suole*, *vuole*, *duole*, *cale*, *vale*.

The first person present indicative never loses its last vowel before an initial consonant, except in the verb *essere*, to be, which makes *son*, instead of *sono*, I am. The second person is curtailed in the imperative; as, *pon mente*, mind thou; *tien saldo*, hold fast; *vien tosto*, come immediately, instead of *poni*, *tieni*, *viene*.

Of the adverbs, besides *ora*, now, as I remarked before, *bene*, well; *male*, ill; *fuori*, out, may be likewise curtailed. Some authors, particularly in the seventeenth century, have used, when two adverbs, terminating in *mente*, followed one another, to curtail the first; as, *chiara e distintamente*, clearly and distinctly; *prudente e giudiziosamente*, prudently and judiciously, instead of *chiaramente* and *prudentemente*. This is a Spanish mode of expression, to be shunned in the Italian language, having no authority from good writers, except when the first adverb, thus curtailed, has in itself an adverbial sense; as, *prima, e principalmente*; *forte, e vigorosamente*, where *prima* and *forte* are by themselves equivalent to *primamente* and *fortemente*.

No words are to be curtailed which end either a sentence or a phrase, or where the speech makes the least pause; it should only take place in such words as are necessarily connected. Thus, one may write, *abbiam inteso il discorso*; *abbiam veduto il cavaliere*, we have heard the discourse; we have seen the gentleman; but you must write, *inteso abbiamo il discorso*; *veduto abbiamo il cavaliere*; likewise, *il ventesim' anno è già presso*, the

twentieth year is approaching ; but not *l'anno ventefim' è già preffo*.

There are a few words at the end of which an entire fyllable is curtailed, particularly by the poets ; fuch as, *vo', me', e', ma', qua', be', ver, frate'*, for *voglio*, I will ; *meglio*, better, or *mezzo*, middle ; *egli*, he ; *mali*, evils ; *quali*, which ; *verfo*, towards ; *fratelli*, brothers : As likewise the plural mafculine article joined with fome prepositions ; as, *a', da', de', ne', pe', co'*, for *alli*, to the ; *dalli*, from the ; *delli*, of the ; *nelli*, in the ; *PELLI*, for the ; *colli*, with the ; or, more properly, for *ai, dai, dei, nei, pei, coi*.

The word *frate*, friar, when it is prefixed as an adjective to a proper name, lofes the laft fyllable ; thus, *fra Puccio* ; but if the name begins with a vowel, and particularly with an *a*, it fhould be left entire ; as, *frate Alberto*.

The pronoun *lo*, he or it, often lofes its vowel *o*, when it is affixed to the negative particle *non*, or to any of the following pronouns *me*, to me ; *te*, to thee ; *fe*, to himfelf ; *gli*, to him ; *ve*, to you, fo as to make one word with the *l* ; thus, *nol*, (where you will obferve the laft *n* of *non* is fuppreffed), *mel, tel, fel, gliel*, (and here obferve that an *e* is added after *gli*), *vel*.

The verbs of the fecond conjugation which end with two fyllables, the firft of which has an *n* or an *l*, and the fecond an *r*, have fometimes thefe two fyllables abridged into one, and change the *n* or *l* into another *r* ; thus, from *ponere*, to put, you have *porre* ; *sciogliere*, to unbind, makes *sciorre*. The future and conditional make *porró*, I fhall put ; *porrei*, I would put ; *sciorró*, I will unbind ; *sciorrèi*, I would unbind ; *scioglierei*, *scioglieró*, and *scioglierei*, are excellent words ; but *ponere*, *poneró*, and *ponerei*, are not in ufe.

It

It is to be observed, that such an abridgement takes place, only when the accent does not fall upon the syllable to which the *l* or the *n* belongs, because an accented vowel is never to be suppressed; thus, from *dolere*, to pain; *volere*, to be willing, we never make *dorre*, *vorre*, because the syllable *le* has the accent or stress; but in the same verbs the future and conditional are abridged, *vorro*, *vorrei*; *dorro*, *dorrei*, because in the ancient original words, *volerei*, *voleró*; *dolerei*, *doleró*, the accent does not fall on the syllable *le*. This rule, as I have mentioned, affects only the verbs of the second conjugation; for in the first, the verbs *volare*, to fly; *spogliare*, to strip, and the like, never admit of the abridgment *vorro*, or *sporro*: As likewise in the third conjugation; for example, the verbs *salire*, to ascend; *polire*, to clean, do not make *sarro* or *porro*. Except the verb *venire*, to come, which is abridged in *verro*, *verrei*; and *andare*, to go, in *andro*, *andrei*.

Several other abridgments regarding verbs may be seen in the display of their conjugations, to which I refer the learner to avoid repetitions.

The ancient Italian authors have sometimes abridged words at the beginning. At present it is not in use; but if any should have an inclination to go minutely into this matter, let them observe the following rules:

1mo, Only those words are thus abridged which begin with an *i*, followed by one of the three liquid consonants *l*, *m*, *n*.

2do, The above mentioned liquid must be followed by another consonant different from itself, and never by a vowel.

3tio,

3tho, Those words which have the accent or stress upon the first syllable, are not to be abridged.

4tho, The abridgment never takes place if the foregoing word finishes in a consonant.

Some abridgments which are used in poetry, and should not be admitted in prose, may be seen in the treatise on poetry, annexed to the end of this work.

ARTICLE VI.

OF THE AUGMENTATION OF WORDS.

IN order to remove the harshness that arises from the encounter of some consonants, or to shun the *hiatus* which may be produced by the concurrence of vowels, words are sometimes augmented according to the following rules.

When a word ending in a consonant (of which kind, as it has been already mentioned, there are only four in the Italian language) is followed by an *f* impure, an *i* is to be placed before the *f*; as, in *Iscozia*, in Scotland; *con istima*, with esteem, &c. Poets often neglect this rule, when it interferes with the just number of syllables.

The particles *a*, to; *e*, and; *o*, or, when before a word beginning with a vowel, may be sometimes augmented by a *d*, according as harmony may direct; and *su*, upon, with an *r*; as, *ad uno*, *ad uno*, one by one; *ed ivi*, and there; *ad amico*, *od a parente*, to a friend, or to a relation; *sur un cavallo*, upon a horse. Ancient authors have

have said, *benched, ched, fed, ned*, in place of *benché, che, se, né*; but at present these modes are entirely obsolete.

Poets sometimes augment the end of such words as are accented on the last syllable, with an *e* or with an *o*; thus, of *uni*, he united; *fini*, he finished; *diparti*, he went away; *batté*, he bet; *fe'*, he made; *perdé*, he lost; *dí*, day; *jú*, he was, &c. they make *unio, finio, dipartio, batteo, feo, perdeo, die, fue*, &c.

ARTICLE VII.

OF COMPOUND WORDS, AND OF THE RE- DUPLICATION OF CONSONANTS.

IN writing, the Italians, in order to express their pronunciation better, sometimes join two words in one. No certain rule can be given for the formation of such words, nor should people be too rash in coining them, but make use of those which are in use; as, *ognuno*, every body; *gentiluomo*, gentleman; *sottovoce*, in a whisper; *sottomano*, underhand; *nondimeno* and *nulladimeno*, notwithstanding; *trentotto*, thirty-eight; *quarantacinque*, forty-five; *sottosopra* and *soffopra*, topsy-torvy, and many more alike, instead of *ogni uno, gentil uomo, sotto voce, sotto mano, non di meno, nulla di meno, trenta otto, quaranta cinque, sotto sopra*.

In radical words, which are generally short, the pronunciation easily leads one to know where the consonant is to be double or single, as the first is pronounced with a much stronger sound, so as to shew the

the difference of signification ; for example, between *fatto*, done, and *fato*, fate ; *casta*, chest, and *casa*, house ; *penna*, pen, and *pena*, pain, &c. But those who have not originally learned a good pronunciation, not only will be liable to mistake in the radical words, but will find it much more difficult in the derivatives and in the compounds. For the derivatives, the general rule is, to write them always according to their root ; thus, as *atto*, act, is written with double *t*, in the same manner, *attività*, activity ; *atteggiamento*, attitude ; *attualmente*, actually, must have likewise double *t*, and so of other words, some few excepted ; as, from *dubbio*, doubt, we make *dubitare*, to doubt ; from *mele*, honey, we have *mellifluo*, mellifluous ; *piaccio*, I please ; *taccio*, I am silent, have the whole conjugation with one *c*, except *piaccia*, *taccia* ; *piacciano*, *tacciano*, in the subjunctive.

In compound words, the initial consonant of the second of the component words is always to be doubled when the first ends in an accented vowel ; for example, *acciocché*, in order that ; *cosicché*, so that ; *piuttosto*, rather ; *nemmeno*, neither ; *amommi*, he loved me ; *amerollo*, I will love him ; *udillo*, he heard him ; *cambierassi*, it will be changed, and the like, instead of *acció che*, *cosí che*, *piú tosto*, *né meno*, *mi amó*, *lo ameró*, *lo udí*, *si cambierà*, or *amó me*, *ameró lui*, *udí lui*, *cambierà se*.

When the first component part of the word is one of the following particles, *a*, *e*, *i*, *o*, *da*, *ad*, *fra*, *ra*, *co*, *so*, for *con* and *sotto*, *su*, *in*, and the other word begins with a consonant, this is to be doubled ; as, *accórrere*, to assist ; *eccédere*, to exceed ; *irrigare*, to water ; *ommettere*, to omit ; *dabbene*, honest ; *addurre*, to bring forth ; *frapporre*, to put between ; *raccorre*, to gather ; *commettere*,

mettere, to commit; *soggiungere*, to add; *supporre*, to suppose; *innocente*, innocent. But if the second word begins with a vowel, the final consonant of the first is to be single; as, *adoperare*, to make use, from *ad* and *operare*; no consonant is doubled if the second word begins with an *s* impure, as in *ascrivere*, to ascribe; *sospirare*, to sigh, &c.

It may here be observed, that it is inherent in the Italian pronunciation to pronounce with a double sound the initial consonant of a word immediately preceded by a final accented vowel; which is the case with all monosyllables ending in a vowel; for example, *si piglio*, thus he took, will be pronounced as *sippiglio*. For this reason, the two words *a pena*, hardly; *a fine*, to the end, and many more of this description, when they are made a compound word, the *p* and the *f* are doubled, *appena*, *affine*.

After the particles *de*, *se*, *re*, *ri*, *tra*, *pre*, *pro*, the consonant is generally not doubled; as, *deridere*, to mock; *sedurre*, to seduce; *relegare*, to confine; *riferire*, to relate; *tradurre*, to translate; *premettere*, to premise; *proporre*, to propose, &c. Except *rinnovare*, to renew; *innestare*, to ingraft again; *rinnegare*, to withdraw obedience; *trattenere*, to stop; *proffilare*, to draw a profile; *provvedere*, to provide, and the words derivated from them; but it may be observed, that the two first are compounded from *innovare* and *innestare*, and that *rinnegare*, *proffilare*, and *provvedere*, may be likewise written with a single consonant.

Di, at the beginning of a word, always requires the following *s* to be doubled; as, *differire*, to defer; *difficile*, difficult. Except *difetto*, defect, and *difendere*, to defend, and other such words which are not compounded, but original-ly

ly so written. *S* is also to be doubled after *di*; as, *dissimile*, unlike; *differrare*, to open; *dissetare*, to quench the thirst. Except *disennato*, mad; *disensato*, stupid; *disepellire* and *disotterrare*, to take out of the ground. Some are written both ways; as, *diserrare* and *differrare*, *diseccare* and *disseccare*, to dry; *diservire* and *differvire*, to hurt. But *di* never makes any other consonant become double; as, *dibattere*, to clash or to dispute; *dilapidare*, to dilapidate; *dirigere*, to direct, &c.

The particle *dis*, in a privative signification, is generally used with a simple *s* before the second component word beginning with any other consonant, or with a vowel; as, *disgustare*, to displease; *discolpare*, to excuse; *disobbligare*, to free one from an obligation; *disonestà*, dishonesty; *disubbidire*, to disobey, &c.

In compound words, the prepositions *contra* and *sopra* or *sovra*, require a double consonant; as, *contraddire*, to contradict; *contraffare*, to counterfeit; *soprammodo*, exceedingly; *sovrapporre*, to put upon.

Oltra and *oltre* have a single consonant; as, *oltramontano*, beyond the mountains; *oltramarino*, beyond the seas; *oltremodo*, extremely.

Altre doubles the consonant in *altrettanto*, as much more, and *altrettale*, such another; but not in *altresi*, likewise.

Tra doubles it in *trattenere*, to stop, and its derivatives. *Trapporre* and *traporre* are both in use.

Pro may have either a single or a double consonant in *provvedere*, to provide; *profferire*, to utter; *procurrare*, to procure, and their derivatives.

Tre doubles the consonant only in *treppie* or *treppiede*, a trevet.

The letter *z* is never doubled before an *i* followed by another vowel, except in *pazzia*, madness.

G likewise is always single before *ion*; as, *ragione*, reason; *cagionare*, to cause; *prigioniere*, prisoner, &c. Before the syllables *io* and *ia*, sometimes it is double; as, *rággio*, ray; *réggia*, a king's palace: sometimes single; as, *malvágio*, wicked; *régio* and *régia*, royal, an adjective. It is not easy to give a precise rule about it; however, it may be observed, that in words which are derived from the Latin, where the *g* is substituted for *a*, *d*, or *j*, it is commonly double; as, from *modius*, *radius*, *majus*, *major*, &c. we make *móggio*, *rággio*, *mággio*, *maggiore*, &c. If it stands for *t*, or *s*, or *g*, it is generally single; as, from *palatium*, *praetium*, *Ambrosius*, *collegium*, *naufragium*, is produced *palágio*, *prégio*, *Ambrógio*, *collégio*, *naufrágio*. Except *legge*, *leggere*, *gréggia* and *gregge*, *fággio*, *spiággia*, &c.

B and *c* before *io* and *ia* are generally doubled; as, *ábbia*, I may have; *gábbia*, a cage; *nébbia*, a mist; *cáccia*, a chase; *láccio*, a string; *góccia*, a drop, &c. Except *bácio*, a kiss, with its derivatives; *audácia*, boldness; *Líbia*, Libia, and *Políbio*, Polibius.

Finally, take it as a general rule never to reduplicate a consonant which is preceded by another consonant; for example, never write *apparssò* for *apparso*, and the like.

ARTICLE

ARTICLE VIII.

OF THE DIVISION OF WORDS AT THE
END OF THE LINE.

WORDS must always be divided exactly according to the different syllables; therefore, when there are two consonants, the first is to be put at the end of the line, and the other at the beginning of the next, except when one is a mute the other a liquid, or when the first is an *s*, for then they both belong to the following vowel; for example, *contrasto* is to be divided thus, *con-tra-sto*; *istante* thus, *i-stan-te*; *distrutto*, *di-strut-to*; *affanno*, *af-fan-no*; *contento*, *con-ten-to*, &c.

If between two vowels there is only one consonant, this belongs to the following vowel; but you must observe, that compound words are to be so divided as to leave the preposition or particle entire; thus, you must write, *dis-adorno*, *dis-ordine*, *tras-andare*, *mal-agevole*, &c. and not *di-sadorno*, *di-sordine*, *tra-sandare*, *ma-lagevole*.

Diphthongs likewise are never to be divided. Write therefore, *pia-cere*, *que-sto*, *giuo-co*, and not *pi-acere*, *qu-esto*, *giu-oco*, &c.

A line should never end with a single letter as the beginning of a word, nor should a single letter ending a word be brought over at the beginning of the following line.

As a consonant with an *apóstrofo* makes a syllable with the vowel of the following word, one should never end the line with it, but rather write

write the vowel which had yielded its place to the *apostrofe*.

Numbers should likewise never be divided, so as to be part at the end of a line, and the others at the beginning of the next.

ARTICLE IX.

OF STOPS, AND OTHER MARKS.

THE use of stops has been introduced in writing, in order to mark the pauses, and distinguish the sentences.

Il punto fermo or *finale*, the full stop, is used at the end of every period.

I due punti, the colon, is used to distinguish the principal members of a period, the first of which might make a complete sense by itself, but the other is added to explain fully the author's mind on the subject; as likewise when the words are precisely repeated which have been said by another, and then the colon is put before such words.

Il punto e virgola, the semicolon denotes a pause to be made between those parts of a member, the first of which is modified by the second, and even between the two principal members, when they are short.

La virgola, the comma, serves to distinguish such propositions as depend on one another; therefore, as the conjunction *e* unites two propositions, so the comma is always put before it. It is put likewise between two adjectives which belong to the same substantive, although there be no conjunctive

tive particle, because it is always understood. For the same reason, the comma is put before the conjunctions *né, o, se,* and the relatives *che, il quale, &c.*

Some writers omit the comma before the conjunctive particles and the pronoun relative, when they only add one or more qualifications to the same substantive. Every one in this may follow his pleasure, it being a matter of small consequence.

If the sentence contains an interrogation, the stop is marked thus, (?) ; if an admiration thus, (!).

La parentesi or *trapposizione*, the parenthesis, are two curve lines, thus, (), which include a sentence explanatory of some part of the subject, and interrupting the period, which however would not be altered if such a sentence were left out. Short interruptions, as, *rispose egli*, he answered ; *gli dissi*, I told him ; *soggiunse*, he replied, and the like, are sufficiently marked if put between two commas.

Some other marks, as the index, asterisk, hyphen, &c. and the use of capital letters, are much the same as in English ; I therefore omit them, and proceed to the explanation of the parts of speech.

OF

OF THE PARTS OF SPEECH.

CHAPTER I.

A GENERAL VIEW OF THE PARTS OF SPEECH.

THE scope of *speech* is to communicate our *thoughts* to others. This is done by means of *words*.

Nine sorts of words have been deemed by grammarians to be sufficient for expressing our thoughts in the Italian language, and have been therefore called *The Parts of Speech*, viz. *Article*, *Noun*, *Pronoun*, *Verb*, *Participle*, *Adverb*, *Preposition*, *Conjunction* and *Interjection*.

The *Article*, *Noun*, *Pronoun*, *Verb*, and *Participle*, are called *declinable* words, because they undergo several changes in their terminations; the *Adverb*, *Preposition*, *Conjunction*, and *Interjection*, are *indeclinable*, because they never change their termination.

The *Noun* and the *Verb* are the only words of *absolute necessity* in speech; the others are of very great importance towards clearness and arrangement,

ment, as will be made evident by the following observations on the formation of our ideas and the manner in which we unite them together.

I taste a fruit, which I find to be sweet,—immediately two ideas are formed in my mind, one of the object itself, which is the fruit, the other of the quality it has, of its being sweet; or of producing in me the sensation which is called *sweetness*. Now, the sign I make use of to express the idea of the object is the word *fruit*, and for the idea of the quality I use the word *sweet*. The first, which names the object itself, is called a *substantive*, the denomination of the quality is termed an *adjective*, because it is always added to a substantive; thus, *fruit, tree, earth, water, &c.* are *substantive nouns*, or substantive denominations; and *sweet, bitter, white, black, round, &c.* are *adjective nouns*, or adjective denominations.

It is easy to conceive, that as speech principally consists in communicating to others the ideas which we have of objects and of their qualities, substantives and adjectives being the signs by which the ideas are expressed, are of absolute necessity in speech.

But as I find, that the fruit has produced in me the sensation of sweetness, I say in my mind, *this fruit is sweet*. This action of my mind, by which it either affirms or denies that a *quality* belongs to a *substance*, is called a *judgment*. Now, to express this judgment, I must add another sign, and say, the fruit *is* sweet. This sign, by which it is either affirmed or denied that a quality belongs to a *substance*, is, in grammar, called *Verb*.

Every judgment thus expressed in words is called a *proposition*, or a *sentence*. The name of the thing in which a quality is either affirmed or denied

nied to exist, is called the *subject* of the proposition; that of the quality which is attributed to the subject, is called the *attribute*, and the verb is called the *union*, because it unites the attribute with the subject, shewing the congruity or incongruity of the one with the other. Thus, the *fruit* is the subject, *sweet* the attribute, and the verb *is* the union.

All verbs, except the verb *essere*, to be, include, besides the affirmation, an adjective also, which is the attribute of the proposition; thus, *amare*, to love, is the same as *essere amante*, to be loving; *vivere*, to live, the same as *essere vivente*, to be living; so that *Io amo*, *Io vivo*, I love, I live, are two entire propositions, because the adjectives, *amante*, *vivente*, are attributes included in the verb.

The *article*, which, strictly speaking, is nothing else but an adjective in the Italian language, when it is prefixed to substantives, determines to a particular sense the idea of a thing, which would otherwise be understood in a general one. Thus, when I say, *Datemi denaro*, give me money, my proposition means in general any sum of money; but if I say, *Datemi il denaro, che mi dovete*, give me the money you owe me, then it will be understood to be determinately speaking of that money which is owing to me.

As speech is in general a series of several propositions, and as it often happens, that in two or more successive propositions, we speak of the same object, the continual repetition of the same name would prove tiresome. We therefore substitute for it some other words to renew the idea; as, *egli*, he or it; *ella*, she or it; *lo stesso*, the same; *il quale* or *che*, who or which, &c.; which words, from their quality of representation being used in-
stead

stead of the *noun*, are called *pronouns*, and strictly belong to the class of adjectives; thus, instead of saying, *Mentre Archimede era immerso nello studio, s'avvenne in Archimede un soldato Romano, il soldato non conoscendo Archimede, uccise Archimede*, Whilst Archimedes was absorbed in study, a Roman soldier met Archimedes, the soldier, not knowing Archimedes, killed Archimedes; we say, *S'avvenne in lui un soldato Romano, il quale non conoscendo lo, lo uccise*, A Roman soldier met *him*, who not knowing *him*, killed *him*.

It often happens, that besides the idea of congruity or incongruity of a quality with a substance, we need to convey likewise the idea of some *relation* which such a substance has with another, that is, *what* one thing is in respect to another, or compared to another. Speech would become tedious, and many times confused, if this should be performed by means of other nouns and verbs; but by means of *prepositions*, thus called because they are prefixed to nouns, such relations are expressed with more clearness and brevity; thus, by saying, *Giovanni passeggia con Giacomo*, John is walking *with* James, the preposition *con*, with, shews the relation of company that one has to another; whereas, by not making use of the preposition, it would be necessary to make a round about, and say, *Giovanni passeggia; egli ha un compagno; questo compagno è Giacomo*, John is walking; he has a companion; this companion is James.

Verbs may have likewise a modification of their attribute. I may, for example, affirm with certainty or with doubt that John is living; the place, the time, and the manner of his living may be various. All these modifications might be expressed by prepositions and nouns, saying,

ing, *Giovanni vive* senza dubbio; *vive* in questo luogo, in questo tempo, *vive* con felicità; John is living *without doubt*, is living *in this place, in this time*, is living with happiness. But it will be shorter to make use of one single equivalent word called an *adverb*, because it is added to the verb, and say, *Giovanni vive* certamente, qui, ora, felicemente; John lives *certainly, here, now, happily*.

For the same purpose of brevity, and also of variety, verbs are changed into adjectives, which, *partaking* of the verb and of the noun, are therefore called *participles*. Their use is, to reduce two or more propositions or sentences into one; such are, for example, *amante, amato*, loving, loved; *vedente, veduto*, seeing, seen. However, in place of the participles *amante, vedente*, &c. the words *amando, vedendo*, &c. are used, which are called *gerunds*, because they have the termination of the dative gerund of the Latin. For the same purpose of brevity, other nouns are used, which are called *verbal nouns*, because derived from verbs; as, *amatore*, lover; *celebratore*, praiser. An example will shew how these several kinds of words abridge the number of sentences. *Alessandro giunto alla famosa tomba dell' invitto Achille disse sospirando: Perché non ho io pure un Omero celebratore delle mie imprese?* Alexander *being come* to the famous tomb of the invincible Achilles, *sighing*, said, Why have I not likewise a Homer, to be *praiser* of my exploits? By substituting to the words *giunto* and *sospirando* the verbs from which they are derived, the first sentence would be enlarged to these three sentences, *Alessandro giunse alla famosa tomba dell' invitto Achille—ivi egli sospiró—e disse*, &c. Alexander came to the tomb of the invincible Achilles—there he sighed—and said, &c. The second would contain two sen-

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tences,

tences, by changing in the same manner the word *celebratore*, thus, *Perché non ho io pure un Omero, il quale celebri le mie imprese?* Why have I not likewise a Homer, who may praise my exploits?

To join together a series of propositions or sentences, which otherwise would be obscure and unintelligible, *conjunctions* have been introduced; such as, *e, ma, benché, pure, and, but, although, yet, &c.* They are likewise of great use to avoid repetitions; thus, in the above example, *ivi egli sospirò, e disse, &c.* the conjunction *e*, besides connecting the two propositions, spares the repetition of the subject *egli*, and of the adverb *ivi*.

In fine, to the end of expressing more naturally, and with more energy, the passions of the soul, certain words are used, called *interjections*, because they are thrown in between the parts of a sentence, though they are sometimes used at the beginning; such are *oh! obi! deb! &c.* They are equivalent to an entire sentence; thus, *obi* is the same as *io son dolente*, or *io sento dolore*, I grieve, I am in pain, &c.

By this general view of the parts of speech, learners, especially those who are unacquainted with grammar, will be led to understand with more accuracy, the rules belonging to each part; to the explanation of which I now proceed.

CHAPTER II.

OF THE GENDERS.

ALL denominations, whether of substances or qualities, whether animate or inanimate, are distinguished in the Italian language by the two genders *masculine* and *feminine*.

Although the gender may be very often known by the termination of the word, yet it is not a certain rule for all cases.

The termination in *o* indicates in general the masculine gender, except *mano*, the hand, which is feminine, and some proper names of women which are derived from the Greek; as, *Saffo*, *E-rato*, *Clio*, *Clota*, *Atropo*, *Aletto*, and some other names, which are abridged to a Latin termination, and thus frequently used in poetry; as, *Dido*, *Cartago*, *imago*, *testudo*, in place of *Didone*, *Cartagine*, *imagine*, *testudine*.

Nouns ending in *a* are, generally speaking, of the feminine gender. Except some proper names of men; as, *Andrea*, *Ermágora*, *Anasságora*, *Cat-ilina*, *Enea*, *Bórea*, &c. Some names of dignities; as, *papa*, pope; *patriarca*, a patriarch. Some names of professions; as, *geómetra*, a geometer; *poeta*, a poet; *profeta*, a prophet; *leggista*, a lawyer; *moralista*, a moralist, &c.; and some other words likewise of Greek extraction; as, *dramma*, a drama; *epigramma*, an epigram; *stemma*, a coat of arms; *diadema*, a diadem; *poema*, a poem;

poem ; *problema*, a problem ; *sistema*, a system ; *tema*, a theme, &c.

All nouns ending in *tá*, with the mark of the accent over the *á*, are abridged or curtailed of a syllable from the original word ; thus, *etá*, age ; *caritá*, charity ; *veritá*, truth ; *poteštá*, power ; *cittá*, city, and the like, were originally *etade*, *caritate*, *veritade*, *poteštate*, *cittade*, either with the syllable *te* or *de* ; but the second is at present more used by poets than the first. They are all of the feminine gender, except *poteštá*, when it signifies the title or denomination of the first magistrate in some places of Italy, for then it is of the masculine gender.

Nouns ending in *e* are sometimes of the masculine, sometimes the feminine gender ; as, *il padre*, the father ; *la madre*, the mother ; *il principe*, the prince ; *la moglie*, the wife, &c. It would be to little purpose to lay down rules to know the genders of nouns of this termination. Practice and a dictionary will be the best counsellors.

When a noun changes its termination from *o* to *a*, the masculine gender changes to feminine ; as, *cavallo*, a horse ; *cavalla*, a mare ; *pássero*, a cock sparrow ; *pássera*, a hen sparrow, &c. It happens even sometimes in names of inanimate things ; as, *orecchio*, *orecchia*, the ear ; *núvolo* and *núvola*, a cloud ; *briciolo*, *briciola*, a crum.

But names of trees and of fruits, in changing their termination, not only vary the gender, but also their signification ; for those in *o* are masculine, and denote the tree ; those in *a* are feminine, and signify the fruit ; as, *castagno*, the chesnut-tree ; *castagna*, a chesnut ; *pero*, the pear-tree ; *pera*, a pear ; *melo*, the apple-tree ; *mela*, an apple, &c. Except *fico*, the fig ; *arancio*, the orange ; *cedro*, the cedar, and *pomo*, any fruit in general

general of the apple kind, which have always the masculine termination to signify the fruit as well as the tree.

On the contrary, there are some nouns which indiscriminately end in *a* or *e*; in *o* or *e*; and in *o*, *e*, or *i*; thus, *ala* and *ale*, the wing; *arma* and *arme*, the weapon; *canzona* and *canzone*, the song; *dota* and *dote*, the marriage-portion; *froda* and *frode*, a deceit; *macina* and *macine*, a mill-stone; *scura* and *scure*, a hatchet; *tossa* and *tosse*, the cough; *vesta* and *veste*, the gown, are all of the feminine gender. Except *gregge*, which is masculine, and becomes feminine by ending in *a*, *greggia*, the flock.

In the same manner, *cavaliero* and *cavaliere*, a knight; *sentiero* and *sentiere*, a path; *consolo* and *console*, a consul; *penfiero* and *pensiere*, the thought; *scolaro* and *scolare*, a scholar; *barbiero*, *barbierere*, *barbieri*, a barber; *destriero*, *destriere*, *destrieri*, a horse; *mestiero*, *mestiere*, *mestieri*, a trade, are all of the masculine gender.

It must be observed, that *ale*, *arme*, *canzona*, *dota*, *macine*, *scura*, *tossa*, *barbieri*, *destrieri*, and *mestieri*, are obsolete, and therefore not to be used.

There are besides nouns which have but one termination, and are used notwithstanding in both genders; as, *aere*, the air; *arbore*, the tree; *sine*, the end; *fune*, the rope; *fonte*, the fountain; *fronte*, the forehead; *trave*, a beam; *ordine*, order; *carcere*, the prison; *domane* or *dimane*, the next day; *margine*, the margin. However, *arbore*, *fune*, *fronte* and *trave*, are generally used in the feminine gender, and *aere*, *ordine*, *dimane* and *margine*, in the masculine; so that *sine*, *fonte* and *carcere*, are the only nouns which are commonly used in both genders.

Some

Some nouns vary the gender according to their various signification; thus, *margine*, the scar of a healed wound, is feminine, but when it signifies the extremity of some substance, it is of both genders; *oste*, an innkeeper, is masculine, but *oste*, an army, is feminine; *tema*, with an open *e*, meaning a theme, is masculine, but with a close *e*, meaning fear, it is feminine; *noce*, a nut, is feminine; *noce*, a nut-tree, is masculine.

Names of cities also, as, *Milano*, Milan; *Firenze*, Florence; *Napoli*, Naples, &c. are used in either genders. Except those ending in *a*, which are always feminine; as, *Roma*, *Venezia*, *Buda*, &c.

In regard to names of animals, there are some which are only used as masculines, viz. *tordo*, a thrush; *merlo*, a blackbird; *fringuello*, a chaffinch, &c.; others only in the feminine gender; as, *aquila*, an eagle; *volpe*, a fox; *tortora*, a turtle-dove. Some animals have one name for the male, another for the female; as, *bue*, the ox; *vacca*, the cow: Others change their gender by changing their termination from *o* to *a*, as has been already observed; and, lastly, there are some that are of both genders with one termination; as, *il serpe*, *la serpe*, the serpent; *il lepre*, *la lepre*, the hare.

Nouns ending in *i* are very few; as, *diócesi*, a diocese; *ecclissi*, an eclipse; *metamórfofi*, a metamorphosis; *éstasi*, an extasy; *perifrasi*, a periphrasis; *énfasi*, emphasis; *crisi*, a crisis; *tesi*, a thesis, which are all of the feminine gender. The following are masculine: *Barbagianni*, an owl; *dí*, day; *Lunedí*, Monday; *Martedì*, Tuesday; *Mercordí*, Wednesday; *Giovedì*, Thursday; *Venerdì*, Friday. *Génesi*, the book of Genesis, has been made of both genders.

There

There are several proper names of men and towns which end in *i* ; as, *Giovanni*, John ; *Zenobi*, Zenobius ; *Napoli*, Naples ; *Parigi*, Paris, &c. and some numeral denominations ; as, *dieci*, *dodici*, &c.

Terminations in *u* are always accented. Such words are generally curtailed, and are all of the feminine gender ; as, *gioventú*, youth ; *servitú*, servitude ; *virtú*, virtue ; *schiavitú*, slavery ; *grú*, a crane ; *tribú*, a tribe ; from *virtute* or *virtude*, &c.

More regularity is to be found in adjectives, because all those ending in *o* are masculine, and all those in *a* are feminine without any exception, and those in *e* or *i* are common to both genders ; thus, we say, *un uomo onesto*, *una donna onesta*, an honest man, an honest woman ; *un uomo prudente*, *una donna prudente*, a prudent man, a prudent woman ; *numero pari o dispari*, an even or odd number ; *settimana pari o dispari*, an even or odd week.

Reni, the reins or lower part of the back, is used either in the masculine or feminine gender ; so we say, *le reni* or *i reni*.

CHAPTER III.

OF THE NUMBERS.

THINGS are represented either as one or more in number by a different termination of their nouns, and these modes of representation are called *singular* and *plural* numbers.

Substantives

Substantives in the singular, as has been already observed, may end in any of the five vowels. Adjectives never end in *u*, very rarely in *i*, but generally in *o*, in *a*, or in *e*, and never have an accent upon the last vowel.

Nouns of the masculine gender, whether their singular termination be in *o*, in *a*, or in *e*, are represented in the plural number, by changing those vowels in *i*; thus, from *sonetto*, a sonnet; *poema*, a poem; *sermone*, a sermon, we have *sonetti*, *poemi*, *sermoni*.

Except those words that are monosyllables, or those which end in a vowel with an accent on it, which have the same termination in the plural as in the singular, whatever gender they be of; therefore it is equally said, *un Re*, a King; *una città*, a city; *una virtù*, a virtue; and *molti Re*, many Kings; *molte città*, *molte virtù*, &c.

There are some masculine nouns which in the singular end in *o*, and in the plural, besides the termination in *i*, have another in *a*, and with it they change the gender from masculine into feminine, viz. *anelli* and *anella*, rings; *bracci* and *braccia*, the arms; *calcagni* and *calcagna*, the heels; *carri* and *carra*, carts; *castelli* and *castella*, castles; *cigli* and *ciglia*, eye-brows; *coltelli* and *coltella*, knives; *comandamenti* and *comandamenta*, commands; *corni* and *cornea*, horns; *demónj* and *demónia*, demons; *diti*, *dita*, fingers; *fili* and *fila*, threads; *fondamenti* and *fondamenta*, foundations; *frutti* and *frutta*, fruits; *fusi* and *fusa*, spindles; *gesti* and *gesta*, exploits; *ginocchi* and *ginocchia*, the knees; *gridi* and *grida*, cries; *labbri* and *labbra*, and poetically *labbia*, the lips; *legni* and *legna*, timbers; *lenzuoli* and *lenzuola*, sheets; *letti* and *letta*, beds; *membri* and *membra*, members; *mulini* and *mulina*, mills; *muri* and *mura*, walls;

ossi and *ossa*, bones; *peccati* and *peccata*, sins; *quadrelli* and *quadrella*, arrows; *risi* and *risa*, laughs; *facchi* and *faccia*, faces; *tini* and *tina*, vats to press grapes in; *vestigj* and *vestigia*, vestiges; *vestimenti* and *vestimenta*, cloathing. But *coltella*, *comandamenta*, *demonia*, *letta*, *mulina*, *peccata*, *tina*, are entirely obsolete, or used only by pedants; whereas *braccia*, *calcagna*, *ciglia*, *dita*, *gesta*, *ginocchia*, *labbra*, *membra*, *ossa*, *quadrella* and *risa*, are more proper than *bracci*, *calcagni*, &c. *Legna* is generally made use of in speaking of wood as fuel for burning, the others are used indiscriminately.

Some ancient authors have made use of *frutte*, *geste*, *legne*, *osse*, *vestigie*, but are not to be imitated. You may also find in some of the ancient writers, *frúttora*, *cámpora*, *prátora*, instead of *frutti*, fruits; *campi*, fields; *prati*, meadows; but these modes of writing are to be entirely shunned.

Finally, some masculine nouns, ending in *o* in the singular, have in the plural no other termination but *a*, and that of a feminine gender, viz. *le centinaia*, hundreds; *le migliaia*, thousands; *le miglia*, miles; *le staia*, bushels; *le móggia*, measures of corn of 25 *staia*; *le paia*, the pairs; *le uova*, the eggs.

Feminine nouns ending in *a* in the singular always change it for the plural in *e*; as, *musca*, a muse; *musce*, muses; *casa*, house; *case*, houses; but those feminine nouns which end in *e* in the singular have their plural termination in *i* like the masculine; as, *madre*, mother; *madri*, mothers, &c.

Except *requie*, rest; *specie*, species; *superficie*, surface; *barbarie*, barbarity; *serie*, a series; *tempérie*, temperature of the air; *intempérie*, in-

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temperature

temperature of the air; *effigie*, effigy, which all retain in the plural the same termination: *Mane*, morning; *prole*, issue; *progénie*, progeny; *stirpe*, race, have no plural; and *nozze*, nuptials; *eséque*, funerals; *molle*, the fire-tongs; *spezie*, spices; *rene* or *reni*, the reins or the back, have no singular.

Those nouns which have in the singular a double termination in *a* and *e*, as we have observed in the last chapter, have a corresponding double termination in the plural in *e* and *i*; thus,

Sing.	Plur.
<i>Ala, ale.</i>	<i>Ale, ali.</i>
<i>Arma, arme.</i>	<i>Arme, armi.</i>
<i>Canzona, canzone.</i>	<i>Canzone, canzoni.</i>
<i>Dota, dote.</i>	<i>Dote, doti.</i>
<i>Froda, Frode.</i>	<i>Frode, frodi.</i>
<i>Mácina, mácine.</i>	<i>Mácine, mácini.</i>
<i>Fronda, fronde.</i>	<i>Fronde, frondi.</i>
<i>Rédina, rédine.</i>	<i>Rédine, rédini.</i>
<i>Scura, scure.</i>	<i>Scure, scuri.</i>
<i>Tossa, tosse.</i>	<i>Tosse, toffi.</i>
<i>Vesta, veste.</i>	<i>Veste, vestì.</i>

But it must be observed, that *canzone*, *dote*, *frode*, *mácini*, *scure*, *tosse* and *veste*, are not used in the plural by the best authors.

Masculine nouns which in the singular end in *co* and *go*, with a consonant before these syllables, end the plural in *chi* and *gi*; as, from *palco*, a scaffold, *palchi*; from *albergo*, an inn, *alberghi*, &c. Except *porco*, a hog, which in the plural makes *porci*.

If before the syllables *co* and *go* there is a vowel, the plural generally ends in *ci* and *gi*; as, *médico*, a physician, *médici*; *teólogo*, a divine, *teólogos*.

teologi, &c. The following exceptions, however, must be observed : *Fico*, a fig, *fichi* ; *cuoco*, a cook, *cuochi* ; *poco*, a little, *pochi*, few ; *bieco*, stern look, *biechi* ; *cieco*, blind, *ciechi* ; *rogo*, a funeral pile, *rogbi* ; *luogo*, place, *luogbi* ; *diálogo*, dialogue, *diálogo* ; *análogo*, analogous, *análogbi*, and perhaps some other alike.

Some words have both terminations in the plural ; as, *mendico*, a beggar, *mendici* and *mendicbi* ; *prático*, experienced, *práticos* and *praticbi* ; *salvático*, sayage, *salváticos* and *salvaticbi* ; *doméstico*, domestic, *doméstici* and *domesticbi* ; *astrólogo*, an astrologer, *astrólogos* and *astrólogbi*.

More regularity is found in feminine nouns ending in *ca* and *ga* ; for whether they are preceded by a consonant or a vowel, they always take an *b* after the *c* and *g* to harden the sound, so that their plurals always end in *cbe* and *gbe* ; thus, *mónaca*, a nun, *mónacbe* ; *oca*, a goose, *ocbe* ; *piaga*, a wound, *piagbe* ; *verga*, a rod, *vergbe*.

Finally, it is to be observed, that some nouns are only used in the singular ; as among substantives, *mele*, honey ; *mane*, morning ; and amongst adjectives *niuno*, *nessuno*, no body ; *veruno*, not one ; *ciascuno*, each ; *qualcuno*, some body ; *qualche*, some ; *qualunque*, any body. Others, on the contrary, are used only in the plural ; as, *nozze*, *eséque*, *molle* or *molli*, *rene* and *reni*, as we have observed, to which add the poetical word *vanni*, wings.

CHAPTER IV.

OF THE ARTICLES.

THE genders being two, each of them has its article, which differs likewise in the two numbers.

The masculine articles are *il* and *lo* for the singular number, *i* and *gli*, and anciently *li*, for the plural.

The feminine article is *la* in the singular and *le* in the plural.

Lo and *gli* are used when a noun begins with an *f*, followed by another consonant, (known in the Italian grammar by the name of *f* impure), or by a *z*, as likewise if it begins with a vowel, in which last case, the *o* is blended with the following vowel, as the *i* of *gli* is likewise blended when the initial following vowel is another *i*; thus say, *lo studio*, study; *lo zelo*, zeal; *lo amore*, or rather *l'amore*, love; *lo innamorato*, or *l'innamorato*, the man in love, and in the plural, *gli studj*, *gli zeli*, *gli innamorati*, or *gl'innamorati*, *gli amori*, but never *gl'amori*.

Il for the singular, *i* and *li* for the plural, are used before nouns which begin with any other consonant except an *f* impure, or a *z*. The word *Dei*, however, requires the article *gli*, say *gli Dei*, the gods, not *i Dei*, much less *li Dei*.

It is to be observed, that *li* is very seldom used with any nouns, which are more elegantly accompanied with *i*; thus, *i campi*, the fields; *i prati*, the

the meadows; *i fiori*, the flowers, not *li campi*, *li prati*, *li fiori*.

La, as it has been already observed, belongs to the feminine gender.

If the following word begins with a vowel, the *a* is blended with it. According to the same rule, the article *le* in the plural may be likewise blended with a following initial vowel; as, *le imprese* and *l'imprese*, the enterprises. Accurate writers, however, do not blend it, except when the following vowel is an *e*; as, *l'entrate*, the revenues; *l'esequie*, the funerals, &c.

CHAPTER V.

OF THE SIGNS OF CASES.

By the word *case*, the Latin grammarians meant that cadence or varied termination by which Latin nouns point out the different relations which they have with other parts of speech.

The Italian language does not vary in the same manner the termination of names, and therefore in reality has no cases; but instead of such terminations, makes use of several prepositions, three of which being more particularly assigned to supply the place of the Latin cases, have been called *vice-casi* or *segna-casi*. They are *di*, of; *a*, to or at; *da*, from.

This kind of representation of the Latin cases, we shall likewise call by the same name of cases, as it may be of use in the course of this work to explain

explain some things with brevity ; and shall consider them five in number.

The first, which is always used as the *subject* of a phrase or sentence from which the verb depends, I shall call *subiettivo* or *subjective case* ; the other four have been called *obliqui*, oblique cases ; but as by the fourth case the object of the phrase is represented, we will call it *obiectivo*, or *objective case*.

The first and fourth, or *subjective* and *objective* cases, are never accompanied with any preposition.

The second has the preposition *di*, of ; the third *a*, to ; the fifth *da*, from, and are used with both genders.

When the article is to be made use of in the oblique cases, it is so joined to these prepositions as to make one word.

For the masculine, the article *lo* is added to the prepositions, and the *o* is curtailed before all nouns beginning with a consonant, without marking an *apóstrofo*, and with one before vowels. It is left entire before an *f* impure.

For the feminine the article *la* is in the same manner added to the prepositions.

In the plural masculine *gli* and *i* are joined to the prepositions, the first before nouns beginning with a vowel or an *f* impure, the second before an initial consonant, when very often the *i* is elegantly suppressed, and an *apóstrofo* marked to supply its place.

The plural feminine has *le* joined to the prepositions, without any other difference.

When the masculine article *lo* is used entire, the addition of it to the prepositions is made by doubling the *l*. The same is to be said of the singular and plural articles of the feminine.

It is to be observed besides, that when the preposition *di* of the second case is joined to the articles in both numbers, it changes the *i* into *e*, as may be seen in the following examples.

Singular.

Masculine.

Feminine.

- | | |
|----------------------|-------------------------|
| 1 <i>Il, lo,</i> | <i>La, the</i> |
| 2 <i>Del, dello,</i> | <i>Della, of the</i> |
| 3 <i>Al, allo,</i> | <i>Alla, to, at the</i> |
| 4 <i>Il, lo,</i> | <i>La, the</i> |
| 5 <i>Dal, dallo,</i> | <i>Dalla, from the.</i> |

Plural.

- | | |
|---------------------------|-------------------------|
| 1 <i>Gli, i,</i> | <i>Le, the</i> |
| 2 <i>Degli, dei, de',</i> | <i>Delle, of the</i> |
| 3 <i>Agli, ai, a'</i> | <i>Alle, to, at the</i> |
| 4 <i>Gli, i,</i> | <i>Le, the</i> |
| 5 <i>Dagli, dai, da',</i> | <i>Dalle, from the.</i> |

Delli, alli and *dalli*, are no more used.

Other prepositions, as, *in*, *in*; *con*, *with*; *per*, *for*, when joined to the article, very often form a single word.

From *in*, with a small change is formed *nel*, *nello*, *nella*, and in poetry *in lo*, *in la*, for the singular, and *negli*, *nei*, *ne'*, *nelle*, for the plural, but never use *nelli*.

Con unites likewise with the article, suppressing the *n*; as, *col*, *collo*, *colla*, in the singular; *cogli*, *coi*, *co'*, *colle*, in the plural. This same preposition may be preserved entire, except before *i*, it being equally proper to say, *coll' uomo* and *con l'uomo*, with the man; *colla donna*, and *con la donna*, *cogli uomini* and *con gli, uomini, colle donne*

donne and *con le donne*, but never *con il* or *colli*, and *con li* or *con i*.

Per should never be followed by *il*, notwithstanding some examples in good authors; but it is better to say, *per lo* or *pel* for the singular, and *per gli*, *pei* or *pe'*, for the plural, but never *per i*, much less *per li*. *Per la* and *per le* are to be used for the feminine, *pella* and *pelle* being quite obsolete.

The following examples will easily shew the use of the *segna-casi*, or signs of the cases, both with and without the article.

Singular.

1 <i>Padre</i> , father	<i>Il padre</i> , the father
2 <i>Di padre</i> , of father	<i>Del padrē</i> , of the father
3 <i>A padre</i> , to, at father	<i>Al padre</i> , to the father
4 <i>Padre</i> , father	<i>Il padre</i> , the father
5 <i>Da padre</i> , from father.	<i>Dal padre</i> , from the father.

Plural.

1 <i>Padri</i> , fathers	<i>I padri</i> , the fathers
2 <i>Di padri</i> , of fathers	<i>Dei, de' padri</i> , of the fathers
3 <i>A padri</i> , to fathers	<i>Ai, a' padri</i> , to the fathers
4 <i>Padri</i> , fathers	<i>I padri</i> , the fathers
5 <i>Da padri</i> , from fathers.	<i>Dai, da' padri</i> , from the fathers.

Singular.

1 <i>Madre</i> , mother	<i>La madre</i> , the mother
2 <i>Di madre</i> , of mother	<i>Della madre</i> , of the mother
3 <i>A madre</i> , to mother	<i>Alla madre</i> , to the mother
4 <i>Madre</i> , mother	<i>La madre</i> , the mother
5 <i>Da madre</i> , from mother.	<i>Dalla madre</i> , from the mother.

Plural.

1 <i>Madri</i> , mothers	<i>Le madri</i> , the mothers
2 <i>Di madri</i> , of mothers	<i>Delle madri</i> , of the mothers
3 <i>A madri</i> , to mothers	<i>Alle madri</i> , to the mothers
4 <i>Madri</i> , mothers	<i>Le madri</i> , the mothers
5 <i>Da madri</i> , from mothers.	<i>Dalle madri</i> , from the mothers.

Singular.

Singular.

1 <i>Studio</i> , study	<i>Lo studio</i> , the study
2 <i>Di studio</i> , of study	<i>Dello studio</i> , of the study
3 <i>A studio</i> , to study	<i>Allo studio</i> , to the study
4 <i>Studio</i> , study	<i>Lo studio</i> , the study
5 <i>Da studio</i> , from study.	<i>Dallo studio</i> , from the study.

Plural.

1 <i>Studj</i> , studies	<i>Gli studj</i> , the studies
2 <i>Di studj</i> , of studies	<i>Degli studj</i> , of the studies
3 <i>A studj</i> , to studies	<i>Agli studj</i> , to the studies
4 <i>Studj</i> , studies	<i>Gli studj</i> , the studies
5 <i>Da studj</i> , from studies.	<i>Dagli studj</i> , from the studies.

Singular.

1 <i>Uomo</i> , man	<i>L'uomo</i> , the man
2 <i>Di uomo</i> , of man	<i>Dell'uomo</i> , of the man
3 <i>A uomo</i> , to man	<i>All'uomo</i> , to the man
4 <i>Uomo</i> , man	<i>L'uomo</i> , the man
5 <i>Da uomo</i> , from man.	<i>Dall'uomo</i> , from the man.

Plural.

1 <i>Uomini</i> , men	<i>Gli uomini</i> , the men
2 <i>Di uomini</i> , of men	<i>Degli uomini</i> , of the men
3 <i>A uomini</i> , to men	<i>Agli uomini</i> , to the men
4 <i>Uomini</i> , men	<i>Gli uomini</i> , the men
5 <i>Da uomini</i> , from men.	<i>Dagli uomini</i> , from the men.

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CHAPTER VI.

OF AUGMENTATIVES AND DIMINUTIVES.

THESE are nouns mostly substantives, but sometimes adjectives, which, by a small alteration in their termination, either increase, vilify, or lessen, the primitive signification.

The first are in Italian called *aumentativi* or *accrescitivi*, augmentatives, and take the termination in *one* when they are of the masculine gender; as, from *albero*, a tree, *alberone*, a large tree; *cappello*, a hat, *cappellone*, a large hat; from *braccio*, an arm, *braccione*, a large arm, &c.

If the primitive is feminine, it takes the termination either in *one* or *ona*; as, from *donna*, a woman, *donnone* and *donnona*, a stout virago. The latter is often used in colloquial discourse, but the first is preferred by elegant writers; and it is to be observed, that by the termination in *one*, the gender is changed from feminine into masculine; thus, from *casa*, house, *casone*, a large house; from *porta*, a door, *portone*, a gate, &c. *Casa* and *porta* are feminine, *casone* and *portone* are masculine.

However, it is to be remarked, that there are some words thus altered that do not signify an augmentation of the same thing, but a thing quite different; as, from *pianta*, a plant; *piantone*, a shoot or tender plant; from *carta*, paper, *cartone*, pasteboard, and perhaps a few more.

Those nouns which, by the alteration, give an idea of abasement and contempt, are called in
Italian

Italian *peggiorativi*, from *peggiore*, which means worse. Their terminations are in *accio*, or *azzo*, or *aglia*; as, from *popolo*, people, *popolazzo*, or rather *popolaccio*; from *gente*, people, *gentaccia*, *gentaglia*, a mob. Terminations of this kind are likewise to be found in *astro* and *astra*; as, from *giovine*, a young man or woman, *giovinaastro*, *giovinastra*, a youngster.

Sometimes the vilifying quality is joined to the augmentative; as, from *uomo*, a man, *omaccione*, an ill-looking big man; from *ribaldo*, a rascal, *ribaldonaccio*, a complete mean rascal, &c.

Alterations in *ame* and *ume* denote sometimes contempt, but mostly imply plenty and number; as, from *gente*, people, *gentame*, a crowded mob; from *ossa*, bones, *ossame*, a heap of bones; from *uccello*, a bird, *uccellame*, a great quantity of birds; from *sudicio*, filthy, *sudiciume*, a heap of dirt; from *vecchio*, old, *vecchiume*, a parcel of old rags, or old furniture, or a family of dirty old people, &c.

The terminations in *otto* and *otta* are augmentatives, mostly used in a careffing way; as, *giovinotto*, *giovinotta*, a healthy well looking young man or young woman.

Those terminations which lessen the signification are called *diminutivi*. They are distinguished in *vezzeggiativi*, or careffing, and *diminutivi di dispregio*, denoting something despicably little.

The first generally end in *ino* and *ina*, *etto* and *etta*, *ello* and *ella*; as, from *fanciullo*, *fanciulla*, a child, *fanciullino*, *fanciullina*, *fanciulletto*, *fanciulletta*; from *giovine*, a youth, *giovinetto*, *giovinetta*; from *contadino*, a country lad, *contadinello*, *contadinella*.

The second commonly end in *uccio*, *uccia*; *uzzo*, *uzza*; *uolo*, *uola*; as, *cappelluccio*, a little nasty hat;

hat; *donnuccia*, an ordinary woman; *pedantuzzo*, an ignorant little pedant; *libricciuolo*, a little insignificant book. However it is not always strictly so; for *uccio* is often used in the caressing style, and childrens names are often altered by this termination; as, *Pietruccio*, little Peter; *Mariuccia*, little Mary or Molly, &c.

The following diminutives, out of rule, may be added: *Cerbiatto*, a fawn, from *cervo*, a stag; *casipola*, a small house, from *casa*; *amarognolo*, somewhat bitter, from *amaro*; *verdigno*, greenish, from *verde*; *tristanzuolo*, somewhat sad, from *tristo*, &c.

CHAPTER VII.

OF COMPARATIVES AND SUPERLATIVES.

AN adjective which simply means a quality without implying a comparison or an excess, is called a *positive* adjective.

If it denotes an augmentation or a diminution in regard to the positive, it is called *comparative*.

When the augmentation or diminution of the positive is raised to the highest degree, it is called *superlative*.

The Italian comparative is formed by adding to the positive the words *più*, more, or *meno*, less; the first denoting a comparison by excess, the second a comparison by defect; thus, from *bello*, handsome, is made the comparative *più bello*, handsomer, *meno bello*, less handsome; from *onesto*,
sto,

sto, honest, *piú onesto*, *meno onesto*, more honest, less honest, &c.

The eight following are simple comparatives by themselves.

Maggiore, greater.

Superiore, superior.

Minore, smaller.

Inferiore, inferior.

Migliore, better.

Anteriore, anterior.

Peggioré, worse.

Posteriore, posterior.

The first four may likewise form a comparative, by adding *piú* and *meno* to the positive, and say, *piú grande*, *piú piccolo*, *piú buono*, *piú cattivo*.

The person or thing to which the first is compared, is preceded by the preposition *di*, with or without the article, according as it is required; thus we say, *Pietro é piú dotto di Giovanni*, Peter is more learned than John; *Giulia é piú bella di sua sorella*, Julia is handsomer than her sister; *Carlo é piú eloquente di voi*, Charles is more eloquent than you; *Il mare é piú vasto della terra*, the sea is larger than the land; *il sole é maggiore della luna*, the sun is bigger than the moon, &c.

In the place of the preposition *di*, the conjunction *che* may be used, which comes to be equivalent to the sentence, *di quello che sia*, which is understood; thus, we may likewise say, *Pietro é piú dotto che Giovanni*, *Giulia é piú bella che sua sorella*, *il mare é piú vasto che la terra*.

But *che* is not so properly used with pronouns personal; therefore never say, *Carlo é piú eloquente che voi*, although one may say, *Carlo é piú eloquente di quello che voi siate*. In Boccaccio, however, we find, *Domenedio é stato misericordioso di te piú, che tu medesimo*, God has had more mercy on thee than thyself; where it would have made an awkward sound to say, *é stato misericordioso di te piú di*

di te; besides, *tu* being the subjective case, evidently points out the rest of the sentence that is to be understood, viz. *è stato misericordioso di te più di quello che tu medesimo sii stato.*

Che is to be used, and not *di*, when two qualities are compared in the same person or thing; as, *Guglielmo è più sciocco che cattivo*, William is rather foolish than wicked. But if the quality is compared between two different persons or things, both *che* and *di* may be used, as may be seen in the examples above.

When a comparison is made between two actions expressed by verbs, the adverb *piuttosto* or *meglio*, rather, is added to the verb which denotes the first term of the comparison, and *che* is used with the second verb; as, *gli piace piuttosto*, or *ama meglio dormire che lavorare*, he likes to sleep rather than to work. But if the infinitive of the verb is used like a noun, or the denomination of the action is used, both *che* and *di* may be employed; as, *ama più il dormire del lavorare*, or *che il lavorare*, or *gli piace più il sonno del lavoro*, or *che il lavoro*. It may likewise be expressed in the following manner: *Ama più di dormire, che di lavorare*, where is understood *l'azione di dormire che quella di lavorare*.

In comparisons of circumstances annexed to verbs, *che* is used, and not *di*; thus, *egli opera più prudentemente che felicemente*, he acts more prudently than happily, or *con maggior prudenza che felicità*, with more prudence than happiness.

To enforce the comparison, the words *assai* or *via* are added very elegantly before *più* and *meno*; as, *assai più dotto*, *via più dotto*, or *assai meno*, *via meno*, &c.

Comparisons of quantity are expressed by *tanto* or *fi* before the first term of comparison, and
quanto

quanto or *come* before the second, corresponding to the English *so*, *as*, or *so much as*; for example, *Cajo non é tanto forte* or *si forte quanto Sempronio*, or *come Sempronio*, *Cajus* is not so strong as *Sempronius*.

Tanto is often more elegantly suppressed or understood; as, *non é dotto quanto voi*, he is not as learned as you.

Superlatives are of two kinds, comparative and absolute.

Comparative superlatives are formed in Italian by adding the article before *piú* and *meno*, and the second term of comparison is preceded by the preposition *di*, *of*, or the prepositions *tra* and *fra*, amongst; as, *Pietro é il piú dotto de' suoi compagni*, or *fra i suoi compagni*, Peter is the most learned of, or amongst his companions, &c.

The absolute superlative is formed by changing the last vowel of the positive into the terminations *issimo* and *issima*; as, from *dolce*, sweet, *dolcissimo*, very sweet; *bella*, beautiful, *bellissima*, most beautiful, &c.

Sometimes the Latin termination in *errimus* is transferred in Italian; as, *acerrimo*, *acerrima*, most violent; *integerrimo*, *integerrima*, extremely honest, &c.

The four following have two absolute superlatives:

Buonissimo and *ottimo*, the best.

Cattivissimo and *peissimo*, the worst.

Grandissimo and *massimo*, the greatest.

Piccolissimo and *minimo*, the smallest.

A superlative degree is attributed to adverbs by adding *mente* to the superlative adjective feminine;
as,

as, *dolcissimamente*, *acerrimamente*, *ottimamente*, *massimamente*, &c.

The repetition of the positive is often an elegant manner of expressing a superlative with a greater efficacy ; as, *bello bello*, very handsome ; *buono buono*, very good ; *vivo vivo*, quite alive ; *allato allato*, very near ; *piccino piccino*, very little ; *lento lento*, very slow ; *caldo caldo*, very hot, and *tututti*, for *tutti tutti*, all, not one excepted, &c.

The ancient writers, to signify excess, have been used to add at the beginning of words the syllable *tra* or *tras*, or *stra*, from the Latin *trans*, beyond ; as, *trabello*, *tranobile*, exceeding handsome, exceeding noble, and the like. Even at present we say, *straordinario*, extraordinary ; *tragrande*, immensely great ; *tracordardo*, immensely coward ; *tralungo*, very long ; *strabbochevole*, redundant, &c.

It is to be observed, that in the Italian, as in the Latin language, superlatives are not rigorously considered to point out the excess, so much as not to admit an augmentation ; therefore we find among the ancient authors *molto bellissima*, *si ottimo*, *tanto bellissima*, and many more alike, which manner is at present exploded as pedantically affected.

CHAPTER VIII.

OF NUMERAL DENOMINATIONS.

NUMERAL denominations or nouns express the quantity or number of things spoken of.

These are of four kinds; *cardinal numbers*, which express the number in an absolute manner; *ordinal numbers*, which assign the arrangement of their numeral order; *collective numbers*, by which a particular numbered quantity of things is considered as one; and *distributive numbers*, by which things are considered to be equally and orderly distributed.

CARDINAL NUMBERS.

Uno, m. *una*, f. one.

Due, two.—*Duo* is poetical, and *duoi* is obsolete.

Tre, three.

Quattro, four.

Cinque, five.

Sei, six.

Sette, seven.

Otto, eight.

Nove, nine.

Dieci, ten.

Undici, eleven.

Dodici, twelve.

Trédici, thirteen.

Quattordici, fourteen.

Quindici, fifteen.

Sédici, sixteen.

N

Diciassette,

Diciassette, seventeen.
Diciotto, eighteen.
Diciannove, nineteen.
Venti, twenty.
Ventuno, twenty-one.
Ventidue, twenty-two.
Ventitre, twenty-three.
Ventiquattro, twenty-four.
Venticinque, twenty-five.
Ventisei, twenty-six.
Ventisette, twenty-seven.
Ventotto, twenty-eight.
Ventinove, twenty-nine.
Trenta, thirty.
Trentuno, &c. thirty-one, &c.
Quaranta, forty.
Cinquanta, fifty.
Sessanta, sixty.
Settanta, seventy.
Ottanta, eighty.
Novanta, ninety.
Cento, an hundred.
Cento e uno, an hundred and one.
Cento due, an hundred and two.
Centro tre, &c. an hundred and three, &c.
Due cento, *ducento*, two hundred.
Tre cento, &c. three hundred, &c.
Mille, a thousand.
Mille e cento, a thousand one hundred.
Mille e duecento, a thousand two hundred.
Due mila, two thousand.
Tre mila, &c. three thousand, &c.
Un milione, one million.
Due milioni, two millions.
Tre milioni, three millions.
Centinaia di migliaia, hundreds of thousands.
Migliaia di milioni, thousands of millions.

In regard to the cardinal numbers, it must be observed, 1^{mo}, That *uno* is curtailed before its substantive beginning by an initial vowel or a consonant, except an *s* impure, as it has been observed in the chapter of orthography; 2^{do}, That *uno* and *una* have no plural as a denomination of unity, but taken in a partitive signification they are used in the plural; as, *gli uni e gli altri, le une e le altre*, the one and the others; 3^{tio}, That only the first number admits of a masculine and feminine termination, the others serve both genders with an invariable termination, except *mille*, which has *mila* for a plural, and *millione*, which has *millioni*; 4^{to}, That they are always to be considered as adjectives; therefore, when playing at cards, or talking of cards, we say, *il due, il tre, il quattro*, &c. the substantive *numero* is always to be understood; 5^{to}, That likewise, in playing at cards, it is only one of those inaccuracies, often introduced in familiar discourse, to name in the plural *tre cinque, tre setti, tre novi*, since those who speak more correctly say, *tre cinque, tre sette, tre nove*, being always understood *tre carte col numero cinque, col numero sette, col numero nove*, and a very common game in Italy is called *il giuoco di tre sette*, and never *di tre setti*; 6^{to}, That when the substantive follows *ventuno, trentuno*, &c. it should be always put in the singular, as the word *anni* in the plural is supposed to be added to *venti*, when we say *ventun anno*, as much as to say, *anni venti, ed un anno di più*, twenty years and one year besides.

The

The Ordinal Numbers are as follows, each varying their termination in *o* for the masculine, and in *a* for the feminine.

Primo, prima, first.
Secondo, a, second.
Terzo, a, third.
Quarto, a, fourth.
Quinto, a, fifth.
Sesto, a, sixth.
Settimo, a, seventh.
Ottavo, a, eighth.
Nono, a, ninth.
Décimo, a, tenth.
Undécimo or *décimo primo*, eleventh.
Duodécimo or *décimo secondo*, twelfth.
Décimo terzo or *terzo décimo*, thirteenth.
Décimo quarto or *quarto décimo*, fourteenth.
Décimo quinto or *quinto décimo*, fifteenth.
Décimo sesto or *sesto décimo*, sixteenth.
Décimo settimo, seventeenth.
Décimo ottavo, eighteenth.
Décimo nono, nineteenth.
Ventésimo or *vigésimo*, twentieth.
Ventésimo primo or *vigésimo primo*, &c. twenty-first.
Trentésimo or *trigésimo*, thirtieth.
Quarantésimo or *quadragésimo*, fortieth.
Cinquantésimo or *quingagésimo*, fiftieth.
Sessantésimo or *sessagésimo*, sixtieth.
Settantésimo or *settuagésimo*, seventieth.
Ottantésimo or *ottuagésimo*, eightieth.
Novantésimo or *nonagésimo*, ninetyeth.
Gentésimo, hundredth.
Ducentésimo, two hundredth.
Millésimo, thousandth.

With

With regard to ordinal numbers it may be observed, that they are sometimes used as substantives, when they denote a division in parts; as, *un terzo, un quarto, un quinto, &c.* a third, fourth, fifth part.

When proper names are mentioned with an ordinal number in familiar discourse, the latter has generally the second place without an article; as, *Odoardo terzo*, Edward the third; *Enrico ottavo*, Henry the eighth, &c. But in speeches of a sublimer style, the ordinal number may be put before the proper name, and then the article is to precede them; as, *Il nono Luigi sedea sul trono di Francia quando*, &c. the ninth Lewis was reigning in France when, &c.

The same rule in some measure may be applied, when a book, chapter, article or page, is quoted; as, *libro primo, capitolo secondo*, book the first, chapter the second, &c. but we say, *il secondo capitolo del libro primo*, or *il capitolo secondo del primo libro*.

In speaking of the days of the month, and particularly in dating letters, the cardinal number is commonly made use of instead of the ordinal, except the first day, which is always called *il primo*; but for the others we say, *ai due*, the second; *agli otto*, the eighth, &c. *di Gennaio*, of January; but in a speech of a higher style, it is better to say, *il di due*, &c. or still better *il secondo giorno, l'ottavo di*, &c.

Collective numerals are always substantives; as, *una decina*, half a score; *una dozzina*, a dozen; *una ventina*, a score; *una trentina*, a score and a half; *un centinaio, un migliaio*, &c.

Distributive numerals are, *ad uno ad uno, a due a due*, &c. one by one, two by two, &c.

CHAPTER IX.

OF PRONOUNS.

THIS part of speech is so called because it stands in the place of a noun.

Pronouns may be divided into *personal*, *possessive*, *demonstrative*, *relative* and *indeterminate*.

Pronouns have been considered as belonging to the class of adjectives; but *io*, *tu*, *noi*, *voi*, *se*, *I*, *thou*, *we*, *you*, *oneself*, or *itself*, &c. are to be considered as true substantives, and deserve rather the distinction of *personal nouns*, or *personal denominations*, as they signify one or more persons who speak or listen, and one or more persons different from these, considered only by themselves; nor have they, like adjectives, a reference to any substantive, or recal the idea of it to the mind. However, as it will not produce any difference to leave them where they have been usually classed, I shall make no innovation.

Personal pronouns are subject to several variations in their terminations, the display of which will make them more easily understood.

Variations of the Personal Pronouns.

First Person.

Singular.	Plural.
1 <i>Io, I</i>	<i>Noi, we</i>
2 <i>Di me, of me</i>	<i>Di noi, of us</i>
3 <i>A me, mi, to me</i>	<i>A noi, ci, ne, to us</i>
4 <i>Me, mi, me</i>	<i>Noi, ci, ne, us</i>
5 <i>Da me, from me</i>	<i>Da noi, from us.</i>

Second Person.

Singular.	Plural.
1 <i>Tu, thou</i>	<i>Voi, you</i>
2 <i>Di te, of thee</i>	<i>Di voi, of you</i>
3 <i>A te, ti, to thee</i>	<i>A voi, vi, to you</i>
4 <i>Te, ti, thee</i>	<i>Voi, vi, you</i>
5 <i>Da te, from thee</i>	<i>Da voi, from you.</i>

Third Person Masculine.

Singular.	Plural.
1 <i>Egli, and by abbreviation, ei, e', esso, he</i>	<i>Eglino, essi, they</i>
2 <i>Di lui, of him</i>	<i>Di loro or loro, of them</i>
2 <i>A lui, lui, gli, to him</i>	<i>A loro or loro, to them</i>
4 <i>Lui, lo, il, him</i>	<i>Li, gli, loro, them</i>
5 <i>Da lui, from him</i>	<i>Da loro, from them.</i>

Third Person Feminine.

Singular.	Plural.
1 <i>Elle, essa, she</i>	<i>Elleno, elle, esse, they</i>
2 <i>Di lei, of her</i>	<i>Di loro or loro, of them</i>
3 <i>A lei, lei, le, to her</i>	<i>A loro or loro, to them</i>
4 <i>Lei, la, her</i>	<i>Le, loro, them</i>
5 <i>Da lei, from her</i>	<i>Da loro, from them.</i>

Third Person reciprocal for both Genders and Numbers.

- 2 *Di sè, of himself, of themselves*
- 3 *A sè, fi, to himself, to themselves*
- 4 *Sè, fi, himself, themselves*
- 5 *Da sè, from himself, from themselves.*

Io,

Io, tu, egli, ella, eglino and *elleno*, are used only when the pronoun is the subject of the phrase, and governs the verb.

Là for *ella*, and *le* for *elleno*, is a popular contraction peculiar to some provinces, and not to be used in any speech or writing that aims in the least at elegance. But how ridiculous are those who, affecting to Tuscanise, make use of it at every second word, so as to disgust those who hear them !

Mi, ti, si, ci, ne, vi, as likewise *gli, le, il, lo, la, li*, are used when these pronouns are governed by the verb in the objective case, or in the third case, except *il, lo, la* ; and then they either stand separate by themselves before the verb ; as, *essa lo ama*, she loves him ; *io vi dico*, I tell you ; or they are put after the verb joined to it, so as to make one word, and then these pronouns are called in Italian *affissi*, because they are affixed to the verb ; thus, *amalo*, love him thou ; *dicovi*, I tell you.

The imperative, the infinitive, and the gerund, never allow these pronouns to precede them, but have them always affixed ; as, *ditemi*, tell me ; *leggetelo*, read it ; *voglio amarlo*, I will love him ; *volete rendermi il libro ?* will you return me the book ? *avendogli detto*, having told him ; *esaminandolo*, examining him ; *dicendomi*, telling me, &c.

But if there is a negative, the pronoun is put before the verb in the imperative ; as, *non mi dite questo*, do not tell me this. With the gerund it is used either before or after, with the infinitive always after ; as, *non dicendogli*, or *non gli dicendo* ; *per non dirgli*, and never *per non gli dire*, &c.

When

When the verb happens to have an accented termination, as it is the case in the third person singular of the preterite, and the first and third singular of the future indicative, or any other tense of one syllable terminating in a vowel, then the consonant of the pronoun is to be doubled, thus, *amollo*, he loved him; *dirovvi*, I shall tell you; *dacci*, give us; *fassi*, he does to himself.

When two pronouns meet in a phrase, one of them governed by the verb, the other by the preposition *a*, or in other words, one in the objective case, the other in the third case, then the third case is to be put in the first place, and the objective in the next, whether they precede the verb, or are affixed to it; but the *i* in *mi*, *ti*, *si*, *ci*, *vi*, is changed in *e*, and *gli* must have an *e* added to it; thus, *me lo diede* or *diedemelo*, he gave it to me; *ce li ritolse* or *ritolseceli*, he took them (masc.) away from us; *te le daró* or *darottele*, I will give them (femin.) to thee; *glielo dico* or *dicoglielo*, I shall tell him.

The ancients had a constant custom of putting these pronouns in a quite contrary position, saying, *io il vi daró*, I shall give it to you; *voi la mi donerete*, you will give it to me; *il ti recheró*, I shall bring it to thee; thus they would say likewise, *dirollovi*, *doneretelami*, *recherólloti*.

The pronoun *il* has been used also before the verb in place of *lo*, equivalent to *lui*, direct government of the verb or objective case. *Il* however has been used only before a consonant, and *lo* before a vowel or an *s* impure; as, *il chiamó*, he called him; *lo ama*, he loves him; *lo strinse*, he embraced him.

Although it would be an affectation at present to follow these manners of the ancients in a colloquial

loquial discourse, they are used, however, with grace and elegance, both in sublime prose and in poetry.

Lui, lei, and loro, are never to be used as the subject of the phrase; and whatever example there may be to the contrary, it is not to be followed.

Lui and lei, instead of *a lui, a lei*, may be sparingly used in poetry.

Loro, in the objective case, is not much in use. *Gli*, or *li* and *le* are preferable. *Gli* when a word follows beginning with a vowel or an *s* impure; as, *gli uni*, he united them; *gli sparse*, he spread them.

Li is to be used when there follows any other consonant; as, *li condusse*, he conducted them; *li nascese*, he concealed them.

Observe, that those who use *gli* instead of *a loro*, in the third case plural, make a great error; but it is very proper in the third case singular, instead of *a lui*.

It is likewise necessary to observe, that these words, *ne, ci, and vi*, besides their principal signification as personal pronouns, have another as pronominal particles. *Ne* (the same as the *en* of the French) is equivalent to these words, *di questa*, or *di quella cosa*, of this or that thing; *da questo*, or *da quel luogo*, from this or that place, and refers to something said before, or supposed to be known; thus, *ne vengo ora*, I come from it now, that is, from that place; *non ne voglio*, I will have none of it, that is, of this or that thing; which place and which thing are supposed to have been known before.

Ci and *vi* are used as pronominal particles referring to a place, with verbs of station or of motion, with this difference, that the former is more proper

proper for places near the person who speaks, the latter for places which are far from him; *ci* means in this, or to this place, or here; *vi* signifies in that, or to that place, or there; thus, *non ci é*, he is not here; *non vi é*, he is not there; *non ci torno*, I do not return here; *non vi torno*, I do not return there. However, they are often indifferently used one for the other. These same words are often only repletive particles, as shall be seen in its place.

The personal pronoun *se*, called likewise a reciprocal pronoun, is used when it is necessary to express, that the action enunciated by the verb remains in the subject itself of the proposition, or returns, and, as it were, reverberates on the subject. When it is prefixed to the verb, or affixed to it, whether in a direct regimen or in the objective case, whether governed by the preposition *a* or in the third case, instead of *se* and *a se*, *si* must be used; thus, *Cleopatra, per isfuggire la vergogna di essere condotta in trionfo, si uccise*, Cleopatra, in order to shun the shame of being led in triumph, killed herself; which comes to the same as *uccise se medesima*; also, *si diede la morte* is equivalent to *diede la morte a se medesima*, gave death to herself.

OF POSSESSIVE PRONOUNS.

These are so called because they denote possession of something, and are as follows :

Singular.		Plural.	
Masc.	Fem.	Masc.	Fem.
<i>Il mio,</i>	<i>la mia,</i>	<i>I miei,</i>	<i>le mie,</i>
<i>Il tuo,</i>	<i>la tua,</i>	<i>I tuoi,</i>	<i>le tue,</i>
<i>Il suo,</i>	<i>la sua,</i>	<i>I suoi,</i>	<i>le sue,</i>
<i>Il nostro,</i>	<i>la nostra,</i>	<i>I nostri,</i>	<i>le nostre,</i>
<i>Il vostro,</i>	<i>la vostra,</i>	<i>I vostri,</i>	<i>le vostre,</i>
<i>Il loro,</i>	<i>la loro,</i>	<i>I loro,</i>	<i>le loro,</i>
			my and mine.
			thy, thine.
			his, its,
			her, hers.
			our, ours.
			your, yours.
			their, theirs.

The possessive pronouns are properly adjectives ; for this reason, they are likewise called *pronominal* adjectives. They are always joined to a substantive, either expressed or understood. In the first case they are called *copulative* pronouns, and are indifferently put either before or after the substantive ; as, *il mio libro*, or *il libro mio*, my book. In the second they are called *absolute* ; as, *di chi è questo cappello ? è il mio*, who's hat is this ? it is mine, supply *è il cappello mio* ; *consuma tutto il suo*, supply *avere*, he consumes all his wealth ; *si ricorda de' suoi*, supply *parenti, amici, famigliari*, he remembers his relations or friends. When they are used without the article, see in the syntax.

By the above examples, it will be easy to understand, that these pronouns in an absolute manner are used for *my wealth, his wealth, &c. my, thine, his relations, servants, soldiers, partisans, &c.* by supplying the substantive.

One

One observation with regard to the possessive *suo* requires particular attention, viz. when *suo* is to be used, and when *di lui*. It is a general rule, that when the thing one speaks of belongs to the subject of the proposition or sentence, *suo* is to be used, and not *di lui*; thus, *il padre deve amare i suoi figli*, not *i di lui figli*, or *i figli di lui*. But if the subject is in the plural number, instead of *suo*, we must make use of *loro*; thus we say, *i figli sono tenuti a riamare il loro padre*, children are obliged to return their love to their father; but not *il suo padre*.

If the thing belongs to any other denomination that is not the subject of the sentence, strictly speaking, *di lui* should be used; however, if there does not arise ambiguity, *suo* may be indifferently made use of. One may equally say, *amo Pietro e i suoi figli*, or *i figli di lui*; but one cannot say, *Pietro ama Paolo e i suoi figli*, Peter loves Paul and his children; because it would be understood, that Peter loves his own children, not those of Paul.

By all elegant writers, it is considered as an error to put *di lui*, or *di lei*, or *di loro*, between the article and the substantive; as, *il di lui padre*, *la di lei madre*, *i di loro figli*; an inaccuracy very common to some Italian modern writers.

DEMONSTRATIVE PRONOUNS

Are so called because they point out and demonstrate a person or thing. They are as follows :

Singular.		Plural.	
Masc.	Fem.	Masc.	Fem.
<i>Questo</i> ,	<i>questa</i> ,	<i>Questi, queste</i> , these	
<i>Quello</i> ,	<i>quella</i> ,	<i>Quelli, quegli, quei, que'</i> , those	
<i>Costui</i> ,	<i>costei</i> ,	<i>Costoro</i> , those persons here	
<i>Colui</i> ,	<i>colei</i> ,	<i>Coloro</i> , those persons there	
<i>Cotesto</i> ,	<i>cotesta</i> ,	<i>Cotesti, coteste</i> , those things there.	

Ciò, this or that thing, masc. and fem.

Singular.		Plural.	
Masc.	Fem.	Masc.	Fem.
<i>Medesimo</i> ,	<i>medesima</i> ,	<i>Medesimi, medesime</i> ,	} the same or self-same.
<i>Stesso</i> ,	<i>stessa</i> ,	<i>Stessi, stesse</i> ,	
<i>Desso</i> ,	<i>deffa</i> ,	<i>Dessi, desse</i> ,	

Questo and *questa* demonstrate an object, either animate or inanimate, near the person who speaks.

Quello and *quella*, on the contrary, a similar object which is remote.

Costui and *costei* are referable only to a rational being near the person that speaks ; *colui* and *colei* to a rational being who is far from him. But custom has now annexed to these four last a certain idea of contempt, so that they should never be used in speaking of a person for whom we have any respect.

Cotesto and *cotesta* demonstrate an inanimate object near the person who is spoken to.

Ciò is used absolutely ; instead of which, *questo* and *quello* may be used absolutely in the masculine, or *questa cosa* and *quella cosa* ; so that one may indiscriminately say, *ciò mi piace* ; *questo mi piace* ;

piace ; questa cosa mi piace ; quello mi piace ; quella cosa mi piace, this or that pleases me.

Questo and *quello*, strictly speaking, should never be used when the discourse refers to a man as subject of the sentence, or in the first case singular, in place of which, it is both more regular and elegant to use *questi* and *quegli*.

When two objects have been named of which one continues to speak, *questi* or *questo* means the latter, *quegli* or *quello* the former.

Questo and *quello* are not always absolute pronouns ; they are sometimes adjectives, accompanying their substantives ; as, *questo frutto*, this fruit ; *quel libro*, that book. If the substantive begins with a vowel, an *s* impure, or a *z*, *quello* must be said in the singular, and *quegli* in the plural ; as, *quello spazio*, *quegli anni*. If the substantive begins with any other consonant, *quel* is used in the singular, and *quei* or *que'* in the plural ; as, *quel frutto*, *quei frutti* or *que' frutti*. *Quelli* is not of an elegant use.

Questa may be curtailed of the first syllable with the following words, *mane*, *mattina*, *sera*, *notte*, especially in familiar discourse ; as, *sta mane*, *sta mattina*, this morning ; *sta sera*, this evening ; *sta notte*, this night ; but not with any other words.

Poets have sometimes, and that very rarely, made use of *esto*, *esti*, *esta*, *este* ; a poetical licence to be carefully avoided.

Observe, that *cotesti* in the singular, and *cotestui*, both meaning *this man*, are quite obsolete.

Medesimo, *stesso* and *deffo*, determine with more precision the identity of an object. The two first are joined in the shape of adjectives with substantives, or refer to one expressed before in the discourse ; they are likewise united to other pronouns ;

nouns; as, *egli stesso*, he himself; *questo medesimo*, this same.

Medesimo without the *i* is a good word in poetry, but *medemo* is a barbarism of the vulgar to be shunned.

Desso and *deffa* give a greater energy to the expression; they have a reference generally to persons, and are only used as the subject of the sentence, or first case, and with no other verbs but *essere*, to be, and *parere*, to seem; as, *mi par deffa*, it seems to me it is herself; *egli è desso*, it is himself.

RELATIVE PRONOUNS.

It very often happens, that instead of making use of an adjective to determine the qualifications of a substantive noun, we make use of an incident sentence or proposition, equivalent to an adjective; which sentence is so called because it falls within the principal sentence, and forms part of it, in the same manner as a simple adjective would do. Now, to join these *incident* propositions to the denomination or noun to which they refer, words are used which are called *Relative Pronouns*.

Che and *il quale*, masc. or *la quale*, fem. are the chief relative pronouns, both meaning *who* or *which*.

The first is invariable. It is used both as subject and as object of the sentence, but always without an article, and then it is equivalent to *il quale* or *la quale*.

But when it is used with an article, as, *il che*, it does not signify simply *il quale*, but *la qual cosa*, the which thing. And observe, that when it has the article, this should be *il*, and not *lo*, as it is

sometimes erroneously done, unless it is preceded by the preposition *per*; therefore say, *il che*, the which thing, and *per lo che*, for which thing, or in consequence of which, but never *lo che* for *il che*.

Although *che* is often used with prepositions, yet it is rather to be left to poetry and elegant prose, and *cui* is more commonly substituted for it; thus, *di cui*, *a cui*, *da cui*, *per cui*, *con cui*, of whom, to whom, from whom, for whom, with whom.

Moreover, if it should happen, that when the pronoun is to be the object or fourth case, the words *che* or *il quale* might produce an ambiguity, to remove it, the safest way is to use *cui*, which word, without a preposition, is never used as the subject or first case, but always as object or fourth case; thus, by saying, *é morto l'amico, che Pietro amava moltissimo*, it is not clear whether the friend or Peter is the person who loves; but by substituting *cui* to *che*, it is easily understood that the sentence runs thus, the friend is dead *whom* Peter did love very much.

The prepositions *di* and *a* are often omitted with *cui*; thus, *cui disse*, to whom he said; *il cui valore*, whose valour, instead of saying, *a cui disse, il valore di cui*. But observe, that it is never deprived of the preposition *di*, except when it is to be between the article and the noun it belongs to; therefore to say, *il di cui valore*, is deemed to be an improper idiom.

The preposition *in* is often suppressed with *che* when it implies time; as, *l'anno che morí Galileo, nacque Newtono*, Newton was born in the year in which Galileo died. The ancient writers have frequently used several other prepositions with *che*; which custom is not much followed by the best modern writers.

Il quale and *la quale* are declinable ; their plural is, *quali* and *le quali* ; they are always accompanied with the article when they are relative pronouns ; therefore it is an error to say, *la lettera quale mi scriveste*, you must say *la quale*, the letter which you wrote to me.

I said when they are pronouns relative, because this same word *quale* is sometimes a simple adjective denoting quality, and it is correlative to *tale* or *altrettale* ; as, *quale é il padre, tale é il figlio*, as the father is, such is the son. Likewise it may express a doubt ; as, *non so quale scégliere*, I do not know which to chuse ; and finally it is used in a question ; as, *Dátemi il libro—Quale ?* Give me the book—Which ? In these three cases the article is never added to *quale*.

In place of *quale* as a simple adjective of quality, the word *che* may be used, when there is not the correlative *tale* ; as, *vedi in che stato mi trovo*, see in what condition I find myself ; *che cosa é mai ?* what is it ? *non so che cosa ella sia*, I do not know what it is. The substantives *stato* and *cosa* are often omitted, and we say, *vedi a che son ridotto ; che é mai ; non so che sia*. On the contrary, those are not to be imitated who say, *cosa é mai, non so cosa sia*, leaving aside *che*.

Sometimes *che* is a mere synonyme of *cosa*, thing ; as, *é un gran che*, instead of *é una gran cosa*, it is a great thing. Observe, that it is used by way of admiration.

After *tale*, such ; *tanto*, so much ; *cosí*, so ; *piú*, more ; *meno*, less, &c. the word *che* is put as a correlative ; but then it is not a pronoun, but a conjunction, equivalent to the *ut* or *quam* of the Latins, as we shall see in its place.

This word *onde*, which is sometimes an adverb of place, sometimes a conjunction, is likewise used
in

in the signification of *quale* or *cui* accompanied with the prepositions *di*, *da*, *con*, *per*; thus, *la cosa, onde si parla*, the thing of which one speaks; *il luogo, onde ei viene*, or *onde é passato*, the place from which he comes, or through which he passed; *il laccio, onde é avvinto*, the tie with which he is bound. These sentences are equivalent to *la cosa, di cui*, or *della quale si parla*; *il luogo, dal quale ei viene*, or *per cui é passato*; *il laccio, con cui*, or *col quale é avvinto*. The preposition *da* is sometimes added to *onde*, and the words *luogo* and *cosa* are omitted; thus, *non so d'onde venga*, is equivalent to *non so da qual luogo venga*, I do not know from what place he comes; *non so d'onde proceda*, is equivalent to *non so da qual cosa proceda*, I do not know from what it proceeds.

Chi is likewise a relative pronoun, only for persons; it is equivalent to *colui* or *colei che*, he or she, who, and *coloro che*, they who. It has likewise no variations, and it is used in all genders and numbers.

Chi and *cui* are often with elegance promiscuously used for one another, as may be observed in perusing the Italian classics.

In a sentence of enumeration, *chi* is made use of as a distributive, in the same manner as *quale*, *tale*, *uno*, *altri*, *questi*, *quegli*, signifying in English *some* or *one*, &c. An example will explain the rule better. *Degli uomini chi é avventurato chi é misero; quale é buono, qual' é malvagio; tale é troppo ardito, tal' é troppo timido; uno piange, uno ride; altri ama, altri odia; questi di tutto é pago, quegli di tutto si lagna*: Amongst men, *some* are lucky, *some* are miserable; *one* is good, *another* is bad; *such a one* is too bold, *such another* is too timid; *one* laughs, *another* weeps; *one* loves, *another* hates; *this man* is satisfied with every

very thing, *that man* complains of every thing. Such varieties of expression, with which the Italian language abounds, are very convenient to manage the harmony and the elegance of the different styles.

Chi serves likewise for questions; as, *chi è là?* who is there? *chi mi chiama?* who calls me? *di chi parlate?* of whom do you speak? *con chi andate?* with whom do you go? and so on.

OF INDETERMINATE PRONOUNS.

Several words have been by grammarians arranged under the denomination of *Indeterminate Pronouns*; and as to dispute on the justness of such a denomination would be of no use to my present purpose, I shall likewise adopt it; only, for the sake of order, I shall divide them into pronouns of *quality*, of *difference*, of *generality*, and of *indeterminate quantity*.

Imo, The pronouns denoting *quality* are four, *tale*, *cotale*, *such*, or *such a one*; *altrettali*, *such others*; *quale*, *as or like*.

Tale has *tali* in the plural. It often has *quale* and *quali* as a correlative. Sometimes it is used without it; but it has a reference to something which is supposed to be known or mentioned before.

Il tale, *la tale*, *un tale*, are equivalent to *colui*, *colei*, *un certo uomo*, *he*, or *she*, or a certain person.

Cotale is the same as *tale*, and used in the same manner.

Altrettali is used only in the plural.

Quale

Quale is to be used without an article, as has been already observed.

2do, The pronouns which denote difference are three, *altri*, *altrui*, *altro*.

Altri is used in the singular as subject of the sentence or first case, always in the signification of *altr' uomo*, another man; never for inanimate things.

Sometimes *altri* is used in the place of *uno*, one, or *alcuno*, somebody; for example, *tanto sa altri quanto altri*, so much does one know as another.

By a particular elegance of idiom, it stands likewise for *io*, I; as, *io ve lo dico a fin di bene perché altri non vorrebbe poi aver cagione di adirarsi*, I tell you so for a good reason, for I would not wish to have cause of being angry with you.

Altrui serves for the oblique cases of *altri*; thus, *di altrui*, *ad altrui*, *altrui*, *da altrui*; and it is only used in reference to a rational being.

Altrui means sometimes what belongs to others; as, *consumare l'altrui*, to spend other peoples wealth.

Altro is only used as an adjective; its feminine is *altra*, and the plural is *altri*, *altre*; it signifies a thing that is different from what one is speaking of.

The word *altro*, indeclinable, is equivalent to *altra cosa*, another thing; as, *far sembiante di rider d'altro*, to pretend to laugh at something else.

3tio, The pronouns which either affirmatively or negatively have a general signification, are as follows:

Ogni, all, corresponding to *omnis* of the Latins. It is an invariable pronoun; it acts as an adjective; it must never be used in the plural, notwithstanding a few examples in some ancient writers.

Ognuno,

Ognuno, m. *ognuna*, f. every one or each ; it has no plural.

Tutto, *tutta*, *tutti*, *tutte*, all ; it is used as an adjective ; the article is always put between it and the substantive ; as, *tutta la famiglia*, all the family ; *disse a tutti gli amici*, he told all his friends.

Tutti and *tutte* are used in the plural in the sense of every body, the substantive being supposed ; as, *tutti si posero a sedere*, every one sat down ; *pregogli per parte di tutte*, he requested them on the part of all the ladies.

Tutto used as a substantive in the singular is equivalent to *ognicosa*, every thing.

Tutto quanto, entirely all, expresses more forcibly. It is declined, but never has an article.

Niuno, *niuna*, and *nessuno*, *nessuna*, nobody, general negatives. They receive no article. It is to be observed, that when *niuno* and *nessuno* are put before the verb, the negative particle *non* is not to be added, otherwise it would form an affirmative sense, but when they are preceded by the verb, the particle *non* is put before it ; thus, it is equally well said, *niuno quaggiù è pienamente felice*, and *non v'ha niuno quaggiù pienamente felice*, nobody is happy here below ; on the contrary, if one should say, *niuno non è quaggiù pienamente felice*, *niuno non è* is equivalent to *tutti sono*, all are. When they are used in a question, or in a sentence implying doubt, they affirm even without a negative particle.

Neuno is quite obsolete, and *nissuno* is not of the best use at present.

Veruno, *veruna*, is equivalent to *niuno*, nobody or not one, when it stands by itself ; but if it has the negative *non* or the preposition *senza*, or is in a sentence of interrogation or of doubt, it has then the sense of *alcuno*, any.

Nullo

Nullo is the same as *niuno*, and is in very little use at present, except with pedants.

Niente, *nulla*, nothing, are two invariable words, denoting privation or negation. I have placed them here, as they admit of the article and preposition. They are used with or without the negative particle, under the same restrictions with *niuno* and *nessuno*, and in a question or in a doubt, or with the preposition *senza*, they have an affirmative sense.

4to, The pronouns which denote an indeterminate quantity are :

Uno, *una*, one, a, an, without a plural ; thus, *dicendo uno, tutta la compagnia ascoltava*, one speaking, the whole company listened. By some grammarians, it has been arranged among the articles, how properly I will not dispute ; as, *un uomo*, a man ; *una donna*, a woman ; in which examples, and the like, it acts as a numeral adjective, denoting an indeterminate individuality.

When *uno* is a correlative to *altro*, with a reference to two things mentioned before, *uno* stands for *the former*, and *altro* for *the latter* ; and when they are joined, *l'uno e l'altro*, it signifies both ; in these cases, it admits of an article and of a plural.

Uno, with the preposition *per*, is equivalent to *ciascuno*, each ; as, *date loro una ghinea per uno*, give each of them a guinea.

Uno is sometimes used in the signification of *same* or *the same thing*.

Alcuno, *alcuna*, *alcuni*, *alcune*, something and somebody. If a negative is added to it, it is equivalent to *nessuno*.

Qualcuno, *qualcuna*, *qualcheduno*, *qualcheduna*, somebody. They are substantives of person never to be used in the plural. When they act as ad-

jectives,

jectives, they generally have the following substantive with the preposition *di*; as, *qualcuno di questi rami*, some of these branches; *passerà per qualcuna di quelle strade*, he will pass through some of those streets.

Qualche, some. It is invariable; it is used for both genders only in the singular, notwithstanding some examples in the plural, not to be imitated.

Ciascuno, *ciascuna*, *ciascheduno*, *ciascheduna*, each or every one, applicable to persons and to things, are used with the prepositions, but never admit of an article, and are never to be used in the plural, notwithstanding some examples of it among the ancients. *Cadauno* is a barbarous word never to be used.

Chiunque and *chiccheffia*, whosoever, are substantives indeclinable, applicable only to persons, and only used in the singular.

Qualunque, *qualfivoglia*, *qualfisia*, whosoever. They are all invariable; they are applicable to persons and to things, and not to be used in the plural.

Checcheffia, whatever, is used in the same manner.

It may be observed, that *qualfivoglia*, *qualfisia*, *chiccheffia*, *checheffia*, are compound words from *qual si voglia*, what one may will; *qual si sia*, what it may be; and so, *chi che sia*, *che che sia*, he who may be, that which may be.

Tanto, so much or as much, is an indeterminate pronoun of quantity marking bigness or multitude. Its correspondent is *quanto*, although not always expressed. *Cotanto* is the same as *tanto*.

Alquanto, some, a little, few. It denotes a small part of any thing.

Attrettanto,

Altrettanto, as much more, denotes an equality in number or in measure. *Tanto, quanto, alquanto, altrettanto*, when used as pronouns, are adjectives variable in gender and number; but it is to be observed, that they are likewise used as adverbs, as will be seen in its place.

CHAPTER X.

OF THE VERB.

THE *Verb* is that part of speech which expresses the existence, or the action, or the event of a thing; thus, *la terra è rotonda*, the earth is round; *Pietro ama la virtù*, Peter loves virtue; *Giovanni dorme*, John sleeps.

ARTICLE 1.

Of the different Times expressed in the Verb.

The operations announced by the verb either are performed at the time we speak, or have happened before that time, or are to be done after it.

This natural division offers immediately to the mind the denominations of *present time*, *past time*, and *future time*, which by grammarians are called *tenses* in the English language.

The *present time* is only one; nor can it be otherwise, as what is present cannot be considered in any degree more or less distant in time.

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But

But as the past and future have different degrees of relative distance or vicinity of time, they are subdivided in different denominations of past and future times.

In regard to the past, when the action we speak of is considered as not completed, or doing whilst another is likewise doing, or, by transferring our thoughts to a past time, we consider the deeds which were then present, it is called a past imperfect or depending tense, *tempo passato imperfetto*, or *tempo pendente*; as, *scriveva*, he was writing; *leggeva*, he was reading; *quando Pietro dimorava in Londra, andava ogni mattina a passeggiare al Parco*, when Peter lived in London, he used to go every morning to take a walk in the Park; *Archimede fu ucciso da un soldato Romano mentre stava tutto intento a' suoi studj*, Archimedes was killed by a Roman soldier whilst he was totally intent upon his studies.

If the action or the event is considered as entirely completed, it is called past perfect, *passato perfetto*, which is likewise subdivided into indeterminate or remote, *passato perfetto indeterminato* or *remoto*, and determinate or near, *passato perfetto determinato* or *prossimo*.

The perfect past indeterminate is made use of when one speaks of a time very long ago, and nowise considered to be linked with the present time, or if one speaks of a past time in an indeterminate manner; as, *Roma cominciò da piccoli principj*, Rome began from small beginnings; *i Greci furono un tempo selvaggi*, the Greeks were at a time savages.

The past perfect determinate is used when the time we speak of is determined or near, or, though it is distant, yet is considered as still united with the present time; as, *ieri, l'altro giorno, oggi, questa*

questa mattina, questa settimana, &c. ho cominciato a studiare l'Italiano, yesterday, the other day, to-day, this morning, this week, I have begun to study the Italian; *in questo secolo lo spirito di libertà si è diffuso quasi per tutta l'Europa*, in the present age, the spirit of liberty has diffused itself almost through all Europe. *Ieri and l'altro giorno* may however be considered as a time completely past, and not linked with the present time in which we speak, it being separated from them by the completion of the day's revolution; therefore, although it be determined and near, the indeterminate past tense may be used; as, *ieri, l'altro giorno incominciai a studiare l'Italiano*.

If in speaking of some past event, we want to express something else which did happen before that period, the time will be a past time more than perfect or overpast, (which word I hope I may be indulged to use, as I find it more convenient, and expressive of the Italian), *passato più che perfetto*, or *trapassato*. This time is likewise subdivided into imperfect and perfect, *trapassato imperfetto*, *trapassato perfetto*.

The first is formed with the imperfect of the auxiliary verbs *avere* or *essere* and the participle of the verb; as, *Cicerone fu esiliato da quella patria medesima, ch'egli avea salvata colla sua diligenza ed arvedutezza*, Cicero was exiled from that same native country which he had saved by his diligence and prudence.

The second is formed with the *perfect indeterminate* of the auxiliary verbs and the participle, and conveys an idea of a greater distance of time than the former. It requires to be preceded by these conjunctions *poiché, dopoché*, after that; *allorché, quando*, when; *subitoché*, as soon as, and the like; as, *Cicerone dopoché ebbe salvata la patria*,

tria, ne fu bandito, Cicero, after he had saved his native country, was banished from it.

The *future time* is likewise divided into *imperfect* and *perfect*; the first expresses simply an event that is to happen, the second signifies a future event which is to be accomplished or perfected before another is to be performed; thus, in the following sentence, *quando* or *dopoche avrò preparato le cose necessarie, verrò a trovarvi*, when I shall have prepared the necessary things, I will come and meet you; the first is called a *perfect future*, the second an *imperfect* one.

Several other kinds of *futures* are made by using the different tenses of the auxiliary verbs *essere* and *avere*; followed by the infinitive mood of other verbs, putting between them the prepositions *per* or *a*; as, *io sono per amare*, I am ready, or I am near, or am like to love; *io era per amare*, I was near to love; *io ebbi ad amare*, I was obliged to love; *avrò ad amare*, I shall be obliged to love.

The same kind of futures may be compounded with the verb *stare*, to be; as, *sto per cadere*, I am like to fall; *stava per parlare*, he was upon the point of speaking; *stette per morire*, he was near dying, &c.

ARTICLE II.

Of Moods.

Sometimes with a verb we only need to express simply the existence of an action or of an event, without any determination of number or person of the subject to which it belongs, and without expressing the *manner* in which it exists or acts; which *manner* being expressed in Latin by the word *modus*, the English grammarians have called it *mood*. The verb is then said to be of an *infinitive mood*, that is to say, indefinite or indeterminate, and has

only one *termination* for all persons and numbers; as, *amare*, to love; *leggere*, to read; *udire*, to hear.

But when we want to express likewise the person and the number of the subject in which the action or event does exist, and the time in which it is, or has been, or is to be, then the verb receives different terminations, which point out the different numbers, persons and times, and it is said to be of a finite mood, *modo finito*, that is to say, definite or determinate; such are, *amo*, I love; *lesse*, he read; *udiranno*, they will hear, &c.

This definite mood is divided into *absolute* and *relative*.

When the verb affirms absolutely, without depending on another verb, that such an event or action exists in such a subject and at such a time, then it is of an absolute mood, which, in the language of grammar, is called *indicative* or *demonstrative mood*; thus, *io leggo un libro*, I read a book; *io dormo*, I sleep. The verbs *leggo* and *dormo* affirm absolutely the action of reading and the event of sleeping, without depending on any other verb.

But when the verb has a reference to another, and depends on it, the mood is then called *relative*, of which there are three kinds, *viz.* the *imperative*, the *subjunctive*, and the *conditional*.

The *imperative* is used to express command, request, advice, exhortation to the performance of something, so as to include in one word both the command and the action that is commanded, &c.; thus, *va a casa*, go home; *fate la tal cosa*, do such a thing, implies *ti comando*, *vi prego*, &c. I command thee, I request you, &c.

The above mentioned verbs may be expressed, and then the verb denoting the action that is commanded

manded is put in the subjunctive mood ; as, *comando, prego, desidero che tu vada a casa*, or *che veniate a vedermi*, &c. I command, I request, I desire, that thou mayest go home, or that you may come to see me ; where it is clear, that the first verbs in the indicative *absolutely* affirm the will or desire, and are therefore of an absolute mood, whereas the verbs *vada* and *veniate* do not affirm the execution of the action, but are subjoined to the preceding verbs to hint or point out the action that is commanded, &c. to be accomplished ; by which, I think, the nature of the subjunctive mood is sufficiently explained.

The subjunctive mood includes a kind of subaltern mood called *conditional*, because it points out the existence of an action or event, on condition that another action or event be verified ; as, *se potessi, andrei a viaggiare*, if I were able, I would travel.

The Italian language has no peculiar terminations in the verbs to express *desire*, as the Greeks had, and therefore an *optative* mood cannot exist in an Italian verb. In place of it, we make use of two subjunctives, thus, *piaccia al cielo*, or *voglia Iddio che la stagione sia favorevole*, may it please heaven, or may it be God's will, that the season be favourable ; which subjunctives are supposed to depend on the absolute mood of the verb *desiderare*, to wish ; as, *io desidero, che piaccia al cielo*, &c. I wish that it may please heaven, &c.

The *indicative* or *demonstrative* mood has eight *tenses* ; the present *amo*, I love ; the past imperfect *amava*, I did love ; the past perfect indeterminate, *amai*, I loved ; the past perfect determinate, *ho amato*, I have loved ; the overpast imperfect, *aveva amato*, I had loved ; the overpast perfect, *ebbi amato*, I had loved ; the future imperfect, *amerò*,

amerò, I shall love ; the future perfect *avrò amato*, I shall have loved.

The *imperative*, properly speaking, has in view only a future time as the thing, which is commanded or requested, is to be performed after the command. However, when the action is to be executed immediately, the time is considered as present, and it has its peculiar termination ; but when it is to be accomplished after another action, or after some time, the future of the demonstrative is to be used ; as, *va prima a Londra, poi passerai a Parigi, e quindi andrai a Lione*, go first to London, then thou wilt pass over to Paris, from thence thou must go to Lyons.

The *subjunctive* has five *tenses* ; the present, *che io ami*, that I may love ; the past imperfect, *che io amassi*, that I might love ; the past perfect, *che io abbia amato*, that I may have loved ; the overpast, *che io avessi amato*, that I might have loved ; the future, *che io sia per amare*, or *che io abbia ad amare*, that I shall love, or be about to love.

The *conditional* has only two *tenses* that are correlative with the condition, which is always expressed either by the past imperfect, or the overpast of the subjunctive preceded by the conditional particle *se*, if. Thus, the present of the conditional is *amerei*, and its correlative *se amassi* ; the past imperfect of the conditional, *avrei amato*, and its correlative, *se avessi amato* ; for example, *se Antonio amasse la virtù, amerebbe ancora i virtuosi*, if Anthony loved virtue, he would love likewise virtuous men ; *se io avessi potuto sarei venuto*, if I had been able I would have come. Sometimes the first subjunctive is omitted, when it may easily be understood and supplied ; as, *vorrei essere ricco*, I would be willing to be rich ; *vorrei viaggiare*, I would be willing to travel, where it

is clear enough, that *se potessi*, or *se mi fosse permesso*, if I were able, or if it were allowed to me, is understood. When the condition is to be accomplished in the time to come, then the future of the indicative is to be used for both verbs; thus, *se potrò, verrò*, if I shall be able, I will come. But if we transfer our thoughts to a past time, and consider the things which at that time were in a state of futurity, the present conditional is to be used, if the future time is indeterminate; as, *Pietro mi ha promesso che verrebbe*, Peter promised to me he would come. If the time is determinate, the imperfect conditional is to be used; as, *Pietro mi ha promesso, che sarebbe venuto oggi*, Peter promised me he would have come to-day.

As the infinitive is always governed by another verb, it receives likewise all its determinations of time from the verb on which it depends; thus, *dovvo andare*, I must go, is present; *ho dovuto andare*, it has been necessary for me to go, is past; *dovrò andare*, it will be necessary for me to go, is future. The infinitive, however, has a past time peculiar to itself, *essere andato*, to be gone, and a future, *essere per andare*, to be ready to go, or *avere ad andare*, to be obliged to go.

The Italian verbs have a variety of terminations in their different moods, tenses, numbers, and persons, by means of which, with one single word, may be expressed, 1^{mo}, the person of the subject; 2^{da}, the number of the same; 3^{tio}, the mood or manner in which an action or event is affirmed to exist in the subject, or is referred to it; 4^{to}, the time in which it is affirmed or referred to, that this action or event exists. Thus, in the single word *vivo*, I live, is marked, that the subject is the first person, that it is in the singular number, that in this subject exists the fact of living, and

that

that it exists in the present time. It follows from this variety of terminations, that it is not necessary to add the personal pronouns to the verbs. It is even generally more elegant not to express them, according as harmony directs.

ARTICLE III.

Of Transitive and Intransitive Verbs.

Verbs are called *transitive* or *intransitive*, according to the nature of the attribute which is expressed in them. If the action or event expressed by a verb passes from the subject to another object, it is called *transitive*, from the Latin word *transire*, to pass; thus, when one says, *il fuoco abbrucia le legna*, the fire burns the wood, the action of burning does not stop in the fire, but passes over and acts upon the wood; therefore *abbruciare* is a transitive verb as well as *amare*, to love; *leggere*, to read; *scrivere*, to write; *mangiare*, to eat; *vedere*, to see, and the like. But when the attribute denotes an event or an action which cannot pass to another object, but only modifies the subject itself, the verb is *intransitive*; thus, *Pietro cammina*, Peter walks, expresses an action of Peter, but such a one as stops in him, and modifies only his existence, without passing over to another object.

Transitive verbs may be used *absolutely*, without mentioning any object to which they refer; as, being asked what I am doing, I may answer, *leggo*, I am reading; *scrivo*, I am writing; *mangio*, I am eating, &c. mentioning only the action in which I am engaged; but more commonly the object is likewise expressed; as, *leggo le Orazioni di Cicerone*,

rone, I am reading the Orations of Cicero; *scrivo una lettera a mio fratello*, I am writing a letter to my brother. In this case, because the subject of the sentence is that which acts, it has been called by grammarians the *agent*, and the object upon which the action is directed, and suffers, as it were, that this action should pass over to it, is called the *patient*.

When the transitive verbs express directly the action of the subject upon the object, they are called *active*; but when the sentence is so inverted that the verb, on the contrary, expresses chiefly the suffering, so to say, of the object by the action of the subject, the verb is called *passive*, and is expressed by the verb *essere*, adding to it the participle of the active verb; so if we say, *i Romani distrússero Cartágine*, the Romans destroyed Carthage, the verb is *active*; but saying *Cartágine fu distrutta dai Romani*, Carthage was destroyed by the Romans, the verb is *passive*.

As the *intransitive* verbs do not express an action that falls upon any object, it is clear enough that they can never become passive. However, when one wants to mark indeterminately the existence of an action or an event without pointing out the subject in which it exists, they are said to be used passively, and are expressed by the third person singular preceded by the particle *si*; as, *si viene*, *si va*, they go, they come, equivalent to the French *on vient*, *on va*. However, sometimes the subject is likewise expressed, though in an indeterminate manner; as, *da tutti si corre al maraviglioso*, every body runs to what is marvellous; *da pochi si vive saggiamente*, few people live wisely. Such verbs are called *impersonal passives*.

When

When the action expressed by a verb, instead of falling upon another object, returns back upon the subject, the verb is called *reflected*, and is always attended by the pronouns *mi, ti, si*, for the three persons singular denoting the object, and by *ci, vi, si*, for those of the plural; as, *mi amo*, I love myself; *ti vedi*, thou see'st thyself; *si crede*, he believes himself; *ci amiamo*, we love ourselves; *vi vedete*, you see yourselves; *si credono*, they believe themselves.

All active verbs can thus become reflected; but there are reflected verbs of the intransitive kind whose attribute not only never expresses the action as passing to another object, but expresses it always as re-acting upon the subject; as, *abbatterfi*, to fall in with one; *accórgersi*, to perceive; *gloriarfi*, to glory; *pentirsi*, to repent; *vergognarsi*, to be ashamed, &c.

When the action is supposed to be between several which are reciprocally subject and object, it is called *reciprocal*. It is never used but in the plural, and is attended with the pronouns *ci, vi, si*, as objectives; thus, *ci amiamo*, we love one another; *vi battete*, you beat one another; *si ammazzano*, they kill one another.

ARTICLE IV.

Of the Conjugation of Verbs.

To conjugate a verb is to display in what manner, according to the difference of the *moods, tenses, numbers* and *persons*, it varies its terminations.

The verbs which vary their terminations, in the same manner, are said to be of the same conjugation.

I

There

There are three conjugations of verbs in the Italian language, and they are distinguished by the termination of the infinitive.

The first in *are*, the second in *ere* long or in *ere* short, the third in *ire*; as, *amare*, to love; *temere*, to fear, *credere*, to believe; *sentire*, to hear.

Those verbs which follow entirely these conjugations are called *regular verbs*; those which deviate from them in any of the terminations are called *irregular*; and those which are deficient in some of the tenses are called *defective*.

ARTICLE V.

Of the Auxiliary Verbs Essere and Avere.

As these verbs are made use of for the formation of the past times of all the other verbs, and therefore are called auxiliaries, it seems necessary to display first their conjugation before we proceed to those of the other verbs.

They are both *irregular* of the second conjugation. *Essere* has the short termination, *avere* the long.

Conjugation of the Verb Essere, to be.

Indicative or Demonstrative Mood,

*Modo Indicativo o Dimostrativo.*Present tense, *Tempo presente.*

Singular.

Io sono, I am
Tu sei, thou art
Egli è, he is
Ella è, she is.

Plural.

Noi siamo, we are
Voi siete, you are
Eglino sono, } they are.
Elleno sono, }

Past

Past imperfect, *Passato imperfetto*.

Singular.

Era, I was
Eri, thou wast
Era, he or she was.

Plural.

Eravamo, we were
Eravate, you were
Erano, they were.

Perfect indeterminate, *Perfetto indeterminato o remoto*.

Sing.

Fui, I was
Fosti, thou wast
Fu, he was.

Plur.

Fummo, we were
Foste, you were
Furono, they were.

Perfect determinate, *Perfetto determinato o prossimo*.

Sing.

Sono stato, I have been
Sei stato, thou hast been
È stato, he has been.

Plur.

Siamo stati, we have been
Siete stati, you have been
Sono stati, they have been.

Overpast imperfect, *Trapassato imperfetto*.

Sing.

Era stato, I had been
Eri stato, thou hadst been
Era stato, he had been.

Plur.

Eravamo stati, we had been
Eravate stati, you had been
Erano stati, they had been.

Overpast perfect, *Trapassato perfetto*.

Sing.

Poiché, after
Fui stato, I had been
Fosti stato, thou hadst been
Fu stato, he had been.

Plur.

Poiché, after
Fummo stati, we had been
Foste stati, you had been
Furono stati, they had been.

Future imperfect, *Futuro imperfetto*.

Sing.

Sarò, I shall or will be
Sarai, thou shalt be
Sarà, he shall be.

Plur.

Saremo, we shall be
Sarete, you will be
Saranno, they will be.

Future

Future perfect, *Futuro perfetto.*

Sing.	Plur.
<i>Sarò stato</i> , I shall or will have been	<i>Saremo stati</i> , we shall have been
<i>Sarai stato</i> , thou shalt have been	<i>Sarete stati</i> , you will have been
<i>Sarà stato</i> , he shall have been.	<i>Saranno stati</i> , they will have been.

Imperative Mood, *Modo Imperativo.*

Sing.	Plur.
<i>Sii</i> or <i>sia tu</i> , be thou	<i>Siamo</i> , let us be
<i>Sia</i> , let him be.	<i>Siate</i> , be you
	<i>Siano</i> or <i>sieno</i> , let them be.

Subjunctive Mood, *Modo Soggiuntivo.*Present, *Presente.*

Sing.	Plur.
<i>Cbe</i> , that	<i>Cbe</i> , that
<i>Io sia</i> , I may be	<i>Siamo</i> , we may be
<i>Tu sia</i> , thou mayest be	<i>Siate</i> , you may be
<i>Egli sia</i> , he may be.	<i>Siano</i> or <i>sieno</i> , they may be.

Past imperfect, *Passato imperfetto.*

Sing.	Plur.
<i>Cbe</i> , that	<i>Cbe</i> , that
<i>Io fossi</i> , I might be or had been	<i>Fóssimo</i> , we might be
<i>Tu fossi</i> , thou mightest be	<i>Foste</i> , you might be
<i>Egli fosse</i> , he might be.	<i>Fóssero</i> , they might be.

Past perfect, *Passato perfetto.*

Sing.	Plur.
<i>Cbe</i> , that	<i>Cbe</i> , that
<i>Io sia stato</i> , I may have been	<i>Siamo stati</i> , we may have been
<i>Tu ssi</i> , o <i>sia stato</i> , thou mayest have been	<i>Siate stati</i> , you may have been
<i>Egli sia stato</i> , he may have been.	<i>Siano</i> , or <i>sieno stati</i> , they may have been

Overpast,

Overpast, *Trapassato*.

Sing.

Plur.

<i>Che, that</i> <i>Io fossi stato</i> , I might have been	<i>Che, that</i> <i>Fóssimo stati</i> , we might have been
<i>Tu fossi stato</i> , thou mightest have been	<i>Foste stati</i> , you might have been
<i>Fosse stato</i> , he might have been.	<i>Fóssero stati</i> , they might have been.

Future, *Futuro*.

Sing.

Plur.

<i>Che, that</i> <i>Io sia per éssere</i> , I shall be	<i>Che, that</i> <i>Siamo per éssere</i> , we shall be
<i>Tu sii</i> , or <i>sia per éssere</i> , thou shalt be	<i>Siate per éssere</i> , you shall be
<i>Egli sia per éssere</i> , he shall be.	<i>Siano</i> , or <i>sieno per éssere</i> , they shall be.

Conditional Mood, *Modo Condizionale*.Present, *Presente*.

What expresses the condition is entirely like the imperfect of the subjunctive preceded by the particle *se*; thus, *se fossi*, if I were, &c.

Its correlative is,

Sing.

Plur.

<i>Sarei</i> , I should, could or would be	<i>Saremmo</i> , we would be
<i>Saresti</i> , thou shouldest, &c. be	<i>Saresti</i> , you would be
<i>Sarebbe</i> , he should, &c. be.	<i>Sarebbero</i> , they would be.

Imperfect, *Imperfetto*.

What expresses the condition is the same with the overpast of the subjunctive preceded by the conditional particle *se*; thus, *se fossi stato*, if I had been, &c.

Its

Its correlative is,

Sing.	Plur.
<i>Sarei stato</i> , I would, &c. have been	<i>Saremmo stati</i> , we might have been
<i>Saresti stato</i> , thou shouldst have been	<i>Sareste stati</i> , you could have been
<i>Sarebbe stato</i> , he would have been.	<i>Sarebbero stati</i> , they might have been.

Infinitive Mood, *Modo Infinito*.

Present, *Essere*, to be. Past, *Essere stato*, to have been.

Future, *Essere per essere*, or *star per essere*, or *aver ad essere*, to be about to be, to be near to be, to be obliged to be.

Participle Sing. *Stato*, m. *stata*, f. Plur. *Stati*, m. *state*, f. been.

Gerund, *Essendo*, in *essendo*, nell' *essere*, con *essere*, coll' *essere*, being.

Conjugation of the Verb *Avere*, to have.

Indicative or Demonstrative Mood.

Present.

Sing.	Plur.
<i>Ho</i> , I have	<i>Abbiamo</i> , we have
<i>Hai</i> , thou hast	<i>Avete</i> , you have
<i>Ha</i> , he has.	<i>Hanno</i> , they have.

Past Imperfect.

Sing.	Plur.
<i>Aveva</i> , or <i>avea</i> , I had or used to have	<i>Avevamo</i> , we had, &c.
<i>Avevi</i> , thou hadst, &c.	<i>Avevate</i> , you had, &c.
<i>Aveva</i> , or <i>avea</i> , he had, &c.	<i>Avevano</i> , they had, &c.

Past

Past perfect indeterminate.

Sing.	Plur.
<i>Ebbi</i> , I had	<i>Avemmo</i> , we had
<i>Avesti</i> , thou hadst	<i>Aveste</i> , you had
<i>Ebbe</i> , he had.	<i>Ebbero</i> , they had.

Past perfect determinate.

Sing.	Plur.
<i>Ho avuto</i> , I have had	<i>Abbiamo avuto</i> , we have had
<i>Hai avuto</i> , thou hast had	<i>Avete avuto</i> , you have had
<i>Ha avuto</i> , he has had.	<i>Hanno avuto</i> , they have had.

Overpast imperfect.

Sing.	Plur.
<i>Aveva avuto</i> , I had had	<i>Acevamo avuto</i> , we had had
<i>Avevi avuto</i> , thou hadst had	<i>Acevate avuto</i> , you had had
<i>Aveva avuto</i> , he had had.	<i>Acevano avuto</i> , they had had.

Overpast perfect.

Sing.	Plur.
<i>Ebbi avuto</i> , I had had	<i>Avemmo avuto</i> , we had had
<i>Avesti avuto</i> , thou hadst had	<i>Aveste avuto</i> , you had had
<i>Ebbe avuto</i> , he had had.	<i>Ebbero avuto</i> , they had had.

Future imperfect.

Sing.	Plur.
<i>Avrò</i> , I shall or will have	<i>Avremo</i> , we shall have
<i>Avrai</i> , thou shalt have	<i>Avrete</i> , you will have
<i>Avrà</i> , he shall have.	<i>Avranno</i> , they will have.

Future perfect.

Sing.	Plur.
<i>Avrò avuto</i> , I shall have had	<i>Avremo avuto</i> , we will have had
<i>Avrai avuto</i> , thou shalt have had	<i>Avrete avuto</i> , you will have had
<i>Avrà avuto</i> , he will have had.	<i>Avranno avuto</i> , they shall have had.

S

Imperative

Imperative Mood.

Sing.	Plur.
<i>Abbi tu</i> , have thou	<i>Abbiamo noi</i> , let us have
<i>Abbia egli</i> , let him have.	<i>Abbate voi</i> , have ye
	<i>Abbiano eglino</i> , let them have.

Subjunctive Mood.

Present.

Sing.	Plur.
<i>Che</i> , that	<i>Che</i> , that
<i>Io abbia</i> , I may have	<i>Abbiamo</i> , we may have
<i>Tu abbia</i> or <i>abbi</i> , thou mayest have	<i>Abbate</i> , you may have
<i>Egli abbia</i> , he may have.	<i>Abbiano</i> , they may have.

Past imperfect.

Sing.	Plur.
<i>Che</i> , that	<i>Che</i> , that
<i>Io avessi</i> , I might have	<i>Avéssimo</i> , we might have
<i>Tu avessi</i> , thou mightest have	<i>Aveste</i> , you might have
<i>Avesse</i> , he might have.	<i>Avéssero</i> , they might have.

Past perfect.

Sing.	Plur.
<i>Che</i> , that	<i>Che</i> , that
<i>Io abbia avuto</i> , I may have had	<i>Abbiamo avuto</i> , we may have had
<i>Tu abbia</i> or <i>abbi avuto</i> , thou mayest have had	<i>Abbate avuto</i> , you may have had
<i>Egli abbia avuto</i> , he may have had.	<i>Abbiano avuto</i> , they may have had.

Overpast.

Sing.	Plur.
<i>Che</i> , that	<i>Che</i> , that
<i>Avessi avuto</i> , I might have had	<i>Avéssimo avuto</i> , we might have had
<i>Avessi avuto</i> , thou mightest have had	<i>Aveste avuto</i> , you might have had
<i>Avesse avuto</i> , he might have had.	<i>Avéssero avuto</i> , they might have had.

Future.

Future.

Sing.

Che, that
Io abbia ad avere, or *sia per avere*, I may have, or may be about to have

Tu abbi ad avere, or *sia per avere*, thou mayest have, &c.

Egli abbia ad avere, or *sia per avere*, he may have, &c.

Plur.

Che, that
Abbiamo ad avere, or *siamo per avere*, we may have, &c.

Abbiate ad avere, or *siate per avere*, you may have, &c.

Abbiano ad avere, or *siano per avere*, they may have, &c.

Conditional Mood.

Present.

The condition is expressed by the imperfect of the subjunctive preceded by the particle *se*; thus, *se avessi*, if I had, &c.

Its correlative is,

Sing.

Avrei, I would have
Avresti, thou wouldst have
Avrebbe, he would have.

Plur.

Avremmo, we would have
Avreste, you would have
Avrebbero, they would have.

Imperfect.

The overpast of the subjunctive preceded by the particle *se*, is used to express the condition; thus, *se avessi avuto*, if I had had, &c.

Its correlative is,

Sing.

Avrei avuto, I would have had
Avresti avuto, thou wouldst have had
Avrebbe avuto, he would have had.

Plur.

Avremmo avuto, we would have had
Avreste avuto, you would have had
Avrebbero avuto, they would have had.

Infinitive

Infinitive Mood.

Present, *Avere*, to have. Past, *Avere, avuto*, to have had.

Future, *Avere ad avere*, or *essere per avere*, or *star per avere*, to be near, or about, or in necessity, or obliged to have.

Participle Sing. *Avuto*, m. *avuta*, f. Plur. *Avuti*, m. *avute*, f. had.

Gerund, *Avendo, in avendo, in avere, nell' avere, con avere, coll' avere*, having, in having, by having.

No other words, except the above, should be used in the foregoing verbs.

You will therefore remark as errors to say, *fóssimo* and *avéssimo* or *ébbimo* or *ébbamo*, in place of *fummo* and *avemmo*; *che tu fosti* or *avesti*, in the place of *fossi* and *avessi*; *saréssimo* and *avréssimo*, in place of *saremmo* and *avremmo*. *Fusti* and *fuste*, instead of *fosti* and *foste*, are likewise erroneous; *fussi* and *fusse* for *fossi* and *fosse*, have been used by ancient authors, but are considered as obsolete. You must likewise consider as errors, *seró, serai, será*, and the like, for *saró, sarai, sarà*, &c.

Ero and *avevo*, in the first person of the imperfect indicative, although they are more regular by completely distinguishing the first from the third person, and are often used in familiar discourse, yet they are never used by elegant and correct writers.

You must likewise carefully avoid saying, *femo, sete* and *avemo*, in place of *fiamo, siete* and *abbiamo*; *éramo, érate* or *eri*, and *avevi*, in place of *eravamo, eravate* and *avevate*; *che io sii* or *abbi, ch'essi siano* or *abbino*, in place of *sia, abbia, siano, abbiano*; *io saria* or *avria*, instead of *sarei, avrei*.
Averó,

Averó, averai, and averei, averesti, &c. instead of *avró, avrai, avrei, avresti, &c.* may be sparingly tolerated in poetry where a syllable more is wanting.

Furo for *furono*; *fia, fieno*, for *sará, saranno*; *saria* or *fora* for *sarebbe*; *sariano*, or *sariano*, or *fórano*, for *sarébbero*, are rather to be used in poetry than in prose.

The following may be considered as altogether obsolete: *ággio, ave, avei, avia, ággia, aggiare, ággiano*, instead of *ho, hai, avevi, aveva, ábbia, abbiate, ábbiano*.

Ebben or *ébbon* for *ébbero*; *aró, arei*, for *avró, avrei*, are mere affectations.

All other inflections of the above auxiliary verbs not mentioned here, and which may perhaps be met with in familiar discourse or in books, are to be deemed either obsolete, vulgar or provincial.

CHAPTER XI.

OF THE USE OF THE AUXILIARY VERBS IN THE FORMATION OF THE COMPOUND TENSES OF OTHER VERBS.

SEVERAL expressions of past and future time are formed in all verbs by joining the participle of the verb with one of the auxiliaries. We shall examine when *avere* or *essere* is to be used.

Transitive verbs, when they are active, are always compounded by the auxiliary *avere*. When they are in a passive signification, not only the past tenses, but all the others, are formed by the help of *essere*, and the participle of the verb; thus,

thus, *ho amato, avevi veduto, avrà letto*, are actives; *sono amato, eri veduto, sarà letto*, are passives.

The most part of intransitive verbs are used with *essere*, a few excepted, which are accompanied with *avere*. These are *dormire*, to sleep; *parlare*, to speak; *tacere*, to be silent; *desinare*, to dine; *cenare*, to sup; *ridere*, to laugh; *scherzare*, to joke; *indugiare*, to delay; *passaggiare*, to walk about; *navigare*, to go by sea; *cavalcare*, to ride on horseback, &c.

There are some intransitive verbs which are used sometimes with *essere*, other times with *avere*. Of this kind are those which are either used in an absolute manner by themselves, or followed by a noun with a preposition, or by one without a preposition. In the two first cases, they are conjugated with *essere*; as, *è fuggito*, he has fled; *è corso*, he has run; *è vissuto*, he has lived; or *è fuggito dai ladri*, he ran away from the thieves; *è corso per lungo tratto*, he ran for a long space; *è vissuto per lungo tempo*, he has lived for a long time. But in the last case they are construed and conjugated like transitives; as, *ha fuggito i Ladri*; *ha corso lungo tratto*; *ha vissuto molti anni*.

Verbs which are accompanied by the personal pronouns *mi, ti, si, ci, vi*, require either the auxiliary *essere* or *avere*, according to the employment of those personal pronouns.

1^{mo}, Sometimes they express a passive signification in transitive verbs; as, *la virtù si ama da pochi*, in place of saying, *la virtù è amata da pochi*, virtue is loved by few; and also in intransitive verbs, which, being used only in the third person, are called passive impersonals; as, *si va*, one goes; *si viene*, one comes; *si corre*, one runs, &c.

2^{do},

2do, Sometimes the meaning of these pronouns is, that the action expressed by the verb remains in the subject itself, or reflects upon it; as, *affliggersi*, to be afflicted; *rallegrarsi*, to rejoice; *vendicarsi*, to revenge one's self; *compiacersi*, to be pleased; *contristarsi*, to grieve, &c. which is the same as to say, *affliggere sé medesimo*; *rallegrare sé medesimo*; *vendicare, compiacere, contristare sé stesso*.

3tio, At other times, these personal pronouns are joined to the verbs only as expletive or ornative particles by the figure of *pleonasm*, (as shall be observed in the irregular construction), and this is done as well with transitive as with intransitive verbs; as, *il tale non sa quel ch'ei si dica, e faria gran senno s'ei si tacesse*, such a one does not know what he says, and would do wisely if he would hold his tongue, in place of *quel ch'ei dica*, and *s'ei tacesse*; which last manner, however, would be deficient in elegance, gracefulness and harmony.

In the first and second cases, the past tenses are always formed with the verb *essere*; therefore we say, *non si è veduto nessuno*, nobody has been seen; *si è parlato molto*, much has been spoken; *mi son doluto molto*, I have much grieved; *ci siamo ralleggrati*, we have rejoiced, &c.

In the third case, it must be remarked, that if the expletive addition is united to a transitive verb, this retains, as usual, the auxiliary *avere*; as, *ei non sa quello, che s'abbia detto*, he does not know what he has said; but if the verb is intransitive, it is conjugated with *essere*, even if it were of those which are naturally conjugated with *avere*; thus we say, *egli avrebbe fatto meglio se si fosse taciuto*, he would have done better if he had held his tongue.

It

It is to be observed with regard to the verbs *potere*, to be able, and *volere*, to be willing, that there is a rule, which states, that when they are followed by another verb in the infinitive, which is conjugated with *essere*, they likewise require the same auxiliary, and when by a verb conjugated with *avere*, they require also to be conjugated with *avere*; thus we say, *non son potuto or voluto andare*, I could or would not go; *non ho potuto or voluto vedere*, I could or would not see. But by examining the practice of the most regular authors in point of language, it is evident, that with verbs conjugated with *essere*, provided such verbs are not accompanied by the pronouns *mi, ti, si, ci, vi*, the verbs *potere* and *volere* may always be conjugated with the auxiliary *avere*; so that it will be equally proper to say, *non ho potuto*, and *non son potuto andare*; *non ho voluto*, and *non son voluto venire*.

Avere is sometimes used instead of *essere*, in the third person singular, even when *essere* should be in the plural; as, *qui non v'ba altro che dire*, here there is no more to be said, for *non vi é*; *quante miglia ci ha?* how many miles is there? for *ci sono?* *con quanti sensali aveva in Firenze teneva mercato*, he bargained with as many brokers as were in Florence, *aveva* for *erano*, &c.

Avere, followed by the infinitive of another verb which is preceded by the preposition *a*, acquires the meaning of *dovere*, implying a necessity to do a thing; as, *che ho io a curare se*, &c. what must I care if, &c.; *non parlavano per non aver a dar conto della loro ignoranza*, they did not speak, not to be obliged to show their ignorance.

CHAPTER XII.

OF THE CONJUGATION OF REGULAR VERBS.

THE manner of conjugating an Italian verb is easily found out by taking away the termination of the infinitive, the former part of the word remaining entire, and substituting in place of it that termination which particularly belongs to each mood, tense, number and person.

I shall set down four models of regular verbs, one for the first conjugation in *are*, two for the second, according to the two terminations in *ere* long and *ere* short, and one for the third conjugation in *ire*.

These are, *amare*, to love; *temere*, to fear; *credere*, to believe; *sentire*, to feel.

I have arranged them in four columns, in such a manner, that the learner may in one view easily perceive where their terminations agree and where they are different.

Indicative or Demonstrative Mood.

Present tense.

I love, &c. I fear, &c. I believe, &c. I feel, &c.

Singular.

<i>Io amo</i>	<i>Temo</i>	<i>Credo</i>	<i>Sento</i>
<i>Tu ami</i>	<i>temi</i>	<i>credi</i>	<i>senti</i>
<i>Egli or ella ama</i>	<i>teme</i>	<i>crede</i>	<i>sente.</i>

T

Plural.

Plural.

Noi amiamo	temiamo	crediamo	sentiamo
Voi amate	temete	credete	sentite
Egli o ella	temono	credono	sentono.

Past imperfect.

I did love, &c. fear believe feel, &c.

Singular.

amava	temeva	credeva	sentiva
amavi	temevi	credevi	sentivi
amava	temeva	credeva	sentiva.

Plural.

amavamo	temevamo	credevamo	sentivamo
amavate	temevate	credevate	sentivate
amavano	temevano	credevano	sentivano.

Past perfect indeterminate.

I loved, &c. feared believed felt, &c.

Singular.

amai	temei	credei	sentii
amasti	temesti	credesti	sentisti
amò	temé	credé	sentì.

Plural.

amammo	tememmo	credemmo	sentimmo
amaste	temeste	credeste	sentiste
amarono	temérono	credérono	sentirono.

Past perfect determinate.

I have loved, &c. feared believed felt, &c.

Singular.

Ho } amato	temuto	creduto	sentito.
Hai }			
Ha }			

Plural.

Plural.

<i>Abbiamo</i>	}	amato	temuto	creduto	sentito.
<i>Avete</i>					
<i>Hanno</i>					

Overpast imperfect.

I had loved, &c. feared believed felt, &c.

Singular.

<i>Aveva</i>	}	amato	temuto	creduto	sentito.
<i>Avevi</i>					
<i>Aveva</i>					

Plural.

<i>Avevamo</i>	}	amato	temuto	creduto	sentito.
<i>Avevate</i>					
<i>Avevano</i>					

Overpast perfect.

loved After that, or when I had feared believed felt.

Singular.

Poiché or quando

<i>Ebbi</i>	}	amato	temuto	creduto	sentito.
<i>Avesti</i>					
<i>Ebbe</i>					

Plural.

<i>Avemmo</i>	}	amato	temuto	creduto	sentito.
<i>Aveste</i>					
<i>Ebbero</i>					

Future imperfect.

love I shall or will fear believe feel.

Singular.

<i>amerò</i>	<i>temerò</i>	<i>crederò</i>	<i>sentirò.</i>
<i>amerai</i>	<i>temerai</i>	<i>crederai</i>	<i>sentirai.</i>
<i>amerà</i>	<i>temerà</i>	<i>crederà</i>	<i>sentirà.</i>

Plural.

Plural.

<i>ameremo</i>	<i>temeremo</i>	<i>crederemo</i>	<i>sensiremo.</i>
<i>amerete</i>	<i>temerete</i>	<i>crederete</i>	<i>sensirete.</i>
<i>ameranno</i>	<i>temeranno</i>	<i>crederanno</i>	<i>sensiranno.</i>

Future perfect.

loved	When I shall or will have feared	believed	felt.
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Singular.

<i>Quando</i>			
<i>Auró</i>	} amato	<i>temuto</i>	<i>creduto</i>
<i>Aurai</i>			
<i>Aurá</i>			
			<i>sensito.</i>

Plural.

<i>Auremo</i>	} amato	<i>temuto</i>	<i>creduto</i>
<i>Aurete</i>			
<i>Auranno</i>			
			<i>sensito.</i>

Imperative Mood.

Present tense.

Love thou, &c. fear thou, &c. believe thou, &c. feel thou, &c.

<i>Ama tu</i>	<i>temi</i>	<i>credi</i>	<i>senti.</i>
<i>Ami egli</i>	<i>tema</i>	<i>creda</i>	<i>senta.</i>

Plural.

<i>Amiamo</i>	<i>temiamo</i>	<i>crediamo</i>	<i>sensiamo.</i>
<i>Amate</i>	<i>temete</i>	<i>credete</i>	<i>sensite.</i>
<i>Amino</i>	<i>temano</i>	<i>credano</i>	<i>sensano.</i>

Future tense.

It is the same with the future imperfect of the indicative,

Subjunctive

Subjunctive Mood.

Present tense.

That I may

love

fear

believe

feel.

Singular.

Cbe
Io ami
Tu ami
Egli ami

tema
tema
tema

creda
creda
creda

senta.
senta.
senta.

Plural.

amiamo.
amate
amino

temiamo
temiate
temano

crediamo
crediate
credano

sentiamo.
sentiate.
sentano.

Past imperfect.

That I might, could, should, would,

love

fear

believe

feel.

Singular.

Cbe
Io amassi
Tu amassi
amasse

temessi
temessi
temesse

credessi
credessi
credesse

sentissi.
sentissi.
sentisse.

Plural.

amassimo
amaste
amassero

temessimo
temeste
temessero

credessimo
credeste
credessero

sentissimo.
sentiste.
sentissero.

Past perfect.

That I may have

loved

feared

believed

felt.

Singular.

Cbe
Abbia
Abbi
Abbia

amato

temuto

creduto

sentito.

Plural.

Abbiamo
Abbate
Abbiano

amato

temuto

creduto

sentito.

Overpast.

Overpast.

That I might, could, should, would have
loved feared believed felt.

Singular.

Che
Io avessi } *amato temuto creduto sentito.*
Tu avessi }
avesse }

Plural.

avéssimo } *amato temuto creduto sentito.*
aveste }
avessero }

First future.

love That I may be about to
fear believe feel.

Singular.

Che
Sia } *per amare per temere per credere per sentire.*
Sii }
Sia }

Plural.

Siamo } *per amare per temere per credere per sentire.*
Siate }
Siano }

Second future.

love That I may be obliged to
fear believe feel.

Singular.

Che
Abbia } *ad amare a temere a credere a sentire.*
Abbi }
Abbia }

Plural.

Abbiamo } *ad amare a temere a credere a sentire.*
Abbiate }
Abbiano }

Subjunctive

Subjunctive Conditional Mood.

Present tense.

The condition is expressed by the imperfect of the simple subjunctive, preceded by the conditional conjunction *se*.

If I should			
love	fear	believe	feel.
<i>Se amassi</i>	<i>temessi</i>	<i>credessi</i>	<i>sensissi, &c.</i>

The correlative is,

I might, could, &c.			
love	fear	believe	feel.

Singular.

<i>Amerei</i>	<i>temerei</i>	<i>crederei</i>	<i>sensirei.</i>
<i>Amereffi</i>	<i>temereffi</i>	<i>credereffi</i>	<i>sensireffi.</i>
<i>Amerebbe</i>	<i>temerebbe</i>	<i>crederebbe</i>	<i>sensirebbe.</i>

Plural.

<i>Ameremmo</i>	<i>temeremmo</i>	<i>credereemmo</i>	<i>sensiremmo.</i>
<i>Amereste</i>	<i>temereste</i>	<i>credereste</i>	<i>sensireste.</i>
<i>Amerébbero</i>	<i>temerébbero</i>	<i>credereébbero</i>	<i>sensireébbero.</i>

Imperfect.

The condition is expressed by the overpast of the simple subjunctive preceded by *se*.

If I should have			
loved	feared	believed	felt.
<i>Se avessi amato</i>	<i>temuto</i>	<i>creduto</i>	<i>sentito, &c.</i>

The correlative is,

I might, could, &c. have			
loved	feared	believed	felt.

Singular.

<i>Avrei</i>	} amato	<i>temuto</i>	<i>creduto</i>	<i>sentito.</i>
<i>Avressi</i>				
<i>Avrebbe</i>				

Plural.

<i>Auremmo</i>	} amato	<i>temuto</i>	<i>creduto</i>	<i>sentito,</i>
<i>Aureste</i>				
<i>Aurébbero</i>				

Infinitive

The following TABLE may be of use to observe in one view all the Inflections of the Regular Verbs in their simple Tenses.

Infinitive Mood.

1 AM-are.	Gerund, ando.	Participle, ato, m.	ata, f.
2 TEM-ere.	endo.	uto, m.	uta, f.
3 SENT-ire.	endo.	ito, m.	ita, f.

Indicative Mood.

	Present.				
AM-o,	i,	a :	iamo,	ate,	ano.
TEM-o,	i,	e :	iamo,	ete,	ono.
SENT-o,	i,	e :	iamo,	ite,	ono.

Imperfect.

AM-ava,	avi,	ava :	avamo,	avate,	avano.
TEM-eva,	evi,	eva :	evamo,	evate,	evano.
SENT-iva,	ivi,	iva :	ivamo,	ivate,	ivano.

Perfect indeterminate.

AM-ai,	asti,	ó :	ammo,	aste,	arono.
TEM-ei,	esti,	é :	emmo,	este,	erono.
SENT-i,	isti,	í :	immo,	iste,	irono.

Future.

AM-eró,	erai,	erá :	eremo,	erete,	eranno.
TEM-eró,	erai,	erá :	eremo,	erete,	eranno.
SENT-iró,	irai,	irá :	iremo,	irete,	iranno.

Imperative Mood.

AM-	a,	i :	iamo,	ate,	ino.
TEM-	i,	a :	iamo,	ete,	ano.
SENT-	i,	a :	iamo,	ite,	ano.

U

Subjunctive

Subjunctive Mood.

Present.

AM- i,	i,	io	iamo,	iate,	ino.
TEM- a,	a,	a :	iamo,	iate,	ano.
SENT- a,	a,	a :	iamo,	iate,	ano.

Imperfect.

AM- affi,	affi,	asse :	affimo,	aste,	affero.
TEM- essi,	essi,	esse :	essimo,	este,	essero.
SENT- issi,	issi,	isse :	issimo,	iste,	issero.

Conditional Mood.

Present.

AM- erei,	eresti,	erebbe :	eremmo,	ereste,	erebbero.
TEM- erei,	eresti,	erebbe :	eremmo,	ereste,	erebbero.
SENT- irei,	iresti,	irebbe :	iremmo,	ireste,	irebbero.

CHAPTER XIII.

OBSERVATIONS ON THE REGULAR VERBS.

IN the imperfect of the indicative, it is to be observed, that to say *amava, temeva, credevo, sentivo*, in its first person, although it would do well to distinguish it from the third person, and it is admitted in familiar conversation, yet it is not to be used in any elegant writing or public speech, as the constant authority both of the ancient and modern correct Italian writers evidently condemns it.

It is a manifest error to say, *voi amavi, voi temevi, voi credevi, voi sentivi*, in the second person plural, as it is generally used among the common people,

people, instead of *amavate, temevate, credevate, sentivate*.

In the second and third conjugations, in place of *temeva, credeva, sentiva*, you may use, both in poetry and prose, *temea, crédea, sentia*; and instead of *temévano, credévano, sentívano*, likewise *teméano, credéano, sentiano*, which second manner is deemed more elegant.

In the perfect indeterminate, it is erroneous to say, in the first person of the plural, *amássimo, teméssimo, credéssimo, sentíssimo*, in place of *amammo, tememmo, credemmo, sentimmo*. In the third person plural, the poets make use of *amaro, temero, credero, sentiro*, instead of *amárono, temérono, &c.* It is quite vulgar and erroneous to say, in the verbs of the first conjugation, *amórono* or *amorno*, in place of *amárono*.

The preterite indeterminate of the second conjugation, besides the termination in *ei* of the first person singular, in *é* of the third person of the same number, and in *érono* of the third person plural, may have the other terminations in *etti, ette* and *étterro*; as, *temei, credei, and temetti, credetti; temé, credé, and temette, credette; temérono, credérono, and temétterro, credétterro*.

In the future, the verbs of the first conjugation change the *a* into *e*. The same happens in the subjunctive conditional. Therefore *ameró, &c.* and *amerei, &c.* must always be said, and never *amaró* or *amarei*, with the vulgar, although this last manner is consistent with analogy, and with the example of the other conjugations, which do not admit of any change. But custom will sometimes tyrannize, with its little caprices, over languages, in spite of those who pretend there is nothing in them but what is subject to the strictest rules of reason.

The

The imperative has in the first conjugation only the second person singular which belongs to it. In the other conjugations, the second persons singular and plural are borrowed from the present indicative, and the others, namely, the first plural and the third singular and plural, are taken from the present of the subjunctive. To consider it rightly, the Italian imperative is nothing more than a subjunctive; for if the command, request or desire which are implied in the imperative should be expressed, then the verb, which was in the imperative, is put in the subjunctive; as, *comando, prego, desidero, voglio, che tu ritorni in città; che andiate a Londra*, I command, request, desire, that thou mayest return to town; that you may go to London. It is to be particularly observed, that when the second person singular is commanded or desired to forbear from an action, it cannot be joined to a negative; thus, we never say, *non ama*, do not love; *non temi*, do not fear, &c. but the infinitive with the negative is to be used, *non amare, non temere*, &c. Some grammarians have supposed, that the verb *dovere*, or the like, should be understood to govern this infinitive; as, *non dei amare*, thou oughtest not to love; *non ti convien temere*, it is not becoming to thee to fear. But in such expressions there is no command. I think rather, that if any thing is to be supplied to regulate the construction, it might be the future of the subjunctive, and say, *comando che tu non sii per amare, che tu non abbi da temere*; or perhaps more probably it may be an imitation of the Latin, *noli amare, noli timere*, &c. as if we would say in Italian, *non vogli amare, non vogli temere*, by suppressing *vogli*, for the sake of brevity,

In the present of the subjunctive of the first conjugation, the three persons of the singular all end in *i*; in the second and third conjugations, these same persons end in *a*, except the second, which may end likewise in *i*, when it cannot make any confusion with the second person of the present indicative, as in the verbs *volere*, to be willing; *potere*, to be able; *sapere*, to know; in which verbs, *vogli* and *voglia*, *poss* and *possa*, *sappi* and *sappia*, belong to the second person of the present subjunctive; and *vuoi*, *puoi*, *sai*, are the second person singular of the present indicative. The third person plural in the first conjugation always ends in *ino* short, as *ámino*; in the others always in *ano*, also short, *témano*, *crédano*, *séntano*.

In the subjunctive conditional, instead of the third person singular *amerebbe*, *temerebbe*, *crederebbe*, *sentirebbe*, one may say, particularly in poetry, *ameria*, *temeria*, *crederia*, *sentiria*; and in place of the third person plural, *amerébbero*, *temerébbero*, &c. may be used *ameriano*, *temeriano*, &c. and *amerébbono*, *temerébbono*, &c. But *ameréssimo*, *temeréssimo*, *credereéssimo*, *sentireéssimo*, instead of *ameremmo*, *temeremmo*, *credereemmo*, *sentiremmo*, is an error of the vulgar.

Many verbs have a double termination in the infinitive; as, *togliere* and *torre*, *sciogliere* and *sciorre*, &c. which, being generally irregular, shall appear in the catalogue of the irregular verbs.

It is to be observed, that those verbs of the first conjugation which in the infinitive end in *care* and *gare*, require an *b* after the *c* and the *g*, in all those inflections wherein an *e* or an *i* would immediately follow the *c* and the *g*, in order that these consonants may be sounded hard in the whole conjugation.

conjugation. By casting the eye on the table of inflections, it will be easy to see, that the *h* is to be added in some words of the present and future of the indicative, in the imperative, in the present subjunctive, and conditional; as, from *peccare*, to sin, and *pagare*, to pay, for example.

Present.

<i>Pecco, peccchi, pecca.</i>	<i>Pago, paghi, paga.</i>
<i>Pecchiamo, peccate, peccano.</i>	<i>Paghiamo, pagate, pagano.</i>

Future.

<i>Peccheró, peccherai, peccherá.</i>	<i>Pagheró, pagherai, pagherá.</i>
<i>Peccheremo, peccherete, peccheranno.</i>	<i>Pagheremo, pagherete, pagheranno.</i>

And so with the others.

To preserve likewise the uniformity of pronunciation, it is to be observed, that the verbs terminating in *ciare* and *giare*, drop the *i* before those inflections which begin with *e* or *i*; for example, from *cominciare*, to begin; *mangiare*, to eat, the future must be *cominceremo, comincerete, &c. mangeró, mangerai, &c.*

With regard to passive verbs, it has been already mentioned, that all their moods and tenses are formed by those of the verb *éssere*, to be, adding to them the participle of the active verb; as likewise, that when a passive verb is used only in the third person either singular or plural, it is the third person of the active verb which is used in all its tenses preceded by the particle *si*, and it is then called an impersonal passive.

It

It may be here also observed, that the verb *venire*, to come, is often substituted to the verb *essere*, in forming the passive signification of a verb; as, *la fabbrica veniva diretta dall'architetto*, &c. instead of *la fabbrica era diretta*, the building was directed by the architect, &c.; *la moderazione negli affari politici viene stimata da pochi*, instead of *è stimata*, moderation in political affairs is esteemed by few, &c.

CHAPTER XIV.

OF IRREGULAR VERBS.

EVERY language has irregular verbs, which deviate more or less from the model fixed for the regularity of terminations.

The irregularity of Italian verbs fall only on the *present* of the indicative, on the *past indeterminate*, or on the *future*.

When the present indicative is irregular, the *imperative* and the *present subjunctive* are affected with the same irregularity, and when the future is irregular, the *conditional* corresponds to it.

I shall enumerate the Italian irregular verbs according to the order of their conjugations, mentioning only those tenses which, either in all or in some of their words, are different from the regular conjugation, as the learner may easily supply the other tenses from the models, or from the table of inflections.

The first conjugation has only two irregular verbs, *dare*, to give; *stare*, to be, which only differ

fer in their initial consonants, the inflections being the same in both.

Indicative.

Present.

I give and I am, &c.

Sing. D } o
or } ai
St } a.

Plur. D } iamo
or } ate
St } anno.

The imperfect is regular, *dava, vi, va; stava, vi, va, &c.*

Past indeterminate.

I gave or was, &c.

Sing. D } etti
or } esti
St } ette.

Plur. D } emmo
or } este
St } ettero.

Dare makes likewise in the first person singular *diedi*, in the third *diede* and *dié*, and *diédero*, *diédono*, *diérono*, in the third plural.

Future.

I shall give or be, &c.

Sing. D } aró
or } arai
St } ará.

Plur. D } aremo
or } arete
St } aranno.

Imperative.

Imperative.

Give or be thou, &c.

Sing. D }
or } a tu
St } ia egli.

Plur. *D* } *iamo*
 or } *ate*
St } *iéno*, rather
 than *iano*.

Subjunctive.

Present.

That I may give *or* be, &c.

Sing. $D \left\{ \begin{array}{l} ia \\ or \left\{ \begin{array}{l} ii, ia \\ St \left\{ \begin{array}{l} ia. \end{array} \right. \end{array} \right. \end{array} \right.$

Plur. <i>D</i>	}	<i>iamo</i>
<i>or</i>		<i>iate</i>
<i>St</i>		<i>iéno.</i>

Imperfect.

That I might give or be, &c.

Sing. D } *essi*
or } *essi*
St } *esse.*

Plur. D } *éssimo*
or } *este*
St } *éssero, éssono.*

Never use *dassh*, *dasse*, &c. or *stassh*, *stasse*, &c.

Conditional.

I should, &c. give *or* be, &c.

Sing. *D* } *arei*
 or } *aresti*
 St } *arebbe.*

Plur. D } *aremmo*
or } *areste*
St } *arebbero* or
arebbono.

It may be opportunely observed here, that both *effere* and *flare* must be translated into English *to be*.

be, and not otherwise. The difference between these two verbs is, that *essere* signifies the existence of an object, denoting the quantity or quality of it; as, *è buono*, it is good; *è cattivo*, it is bad; *sono pochi*, *sono molti*, they are few, they are many, &c. *Stare* serves to point out the manner in which a thing exists; as, *sto bene*, I am well; *sta male*, he is ill; *stare in piedi*, to stand; *stare a sedere*, to sit; *star di casa*, to live or abide in a place. The verb *essere* having no participle of its own, borrows it from the verb *stare* to form the compound tenses, which are the same in both verbs.

Consumare, to consume, in the past indeterminate, besides the regular terminations *consumai*, *consumasti*, &c. has *consumsi* in the first, *consumse* in the third person singular, and *consumsero* in the third plural; the participle is either *consumato* or *consumto*.

Of the Irregular Verbs of the Second Conjugation.

The regular verbs of this conjugation are very few, and are as follows: All the others are irregular.

<i>Battere</i> , to beat.	<i>Perdere</i> , to lose.
<i>Cedere</i> , to yield.	<i>Prémere</i> , to press.
<i>Crederè</i> , to believe.	<i>Réndere</i> , to restore.
<i>Féndere</i> , to cleave.	<i>Ricévere</i> , to receive.
<i>Frémere</i> , to rage.	<i>Ripéterè</i> , to repeat.
<i>Gémere</i> , to drop.	<i>Sérpere</i> , to creep.
<i>Godère</i> , to rejoice.	<i>Spléndere</i> , to shine.
<i>Miétère</i> , to reap.	<i>Stridère</i> , to shriek.
<i>Páscere</i> , to feed.	<i>Temère</i> , to fear.
<i>Péndere</i> , to hang.	<i>Tóndere</i> , to fleece.
<i>Dipéndere</i> , to depend.	<i>Véndere</i> , to sell.

Cedere,

Cedere, and its compounds *concedere*, to grant ; *procedere*, to proceed ; *succedere*, to succeed, have their past indeterminate, not only in *ei*, but likewise in *etti* in the first person singular, in *ette* in the third person singular, and in *éttero* in the third person plural ; thus, *cedetti*, *cedette*, *cedettero* ; *procedetti*, *procedette*, *procedettero* ; *concedetti*, *concedette*, *concedettero* ; *succedetti*, *succedette*, *succedettero* ; which terminations are more proper than *cessi*, *concessi*, *successi*, in the first person singular, and *cesse*, *concesse*, *successe*, in the third person singular, and *céssero*, *concéssero*, *succéssero*, in the third plural, which have been used by some authors, and the participle *ceduto*, *conceduto*, &c. is likewise more proper than *cesso*, *concesso*, &c.

Crédere, *frémere*, *godere*, *prémere*, *ricévere*, *temere*, *véndere*, have likewise in the past indeterminate the termination in *etti*, *ette*, *ettero*.

Féndere has likewise the past determinate *fessi*, and the participle *fesso* ; and *réndere* has *rendei*, *rendetti* and *resi*, and the participles *renduto* and *reso*. *Sérpere*, except in the third person singular of the present indicative, and in the gerund *serpe*, *serpendo*, is never used ; in place of which, *serpeggiare* is more proper. *Spléndere* has no participle. *Stridere* also has no participle, and it is hardly ever used in the past indeterminate ; instead of which, the action may be expressed by other words ; as, *mandar delle strida*, *udirsi stridere*, and the like. *Pérdere*, in poetry, sometimes admits of *persi* for the past indeterminate, but *perso* in the participle is vulgar.

It will be well to observe here, that whatever irregularity affects the first person singular of the past indeterminate, it equally affects the third persons singular and plural of the same tense, with this rule, that the final *i* of the first person is changed

ged into *e* for the third person singular, to which the syllable *ro* is added, to form the third plural; as, *godetti, godette, godéttero*. The second person singular, and the first and second plural, are always regular in *esti, emmo, este*; as, *godesti, godemmo, godeste*. In the same manner, from *leggere*, to read, *lessi, leggesti, lessé, leggemmo, leggeste, léssero*, I read, &c. from *vivere*, to live, *vissi, vivesti, vissé, vivemmo, viveste, visséro*, I lived, &c. and so of the many irregular verbs in the following pages.

We shall at present examine, first, those verbs which have only an irregularity in the past indeterminate and in the participle, reserving for the last those which have other irregularities.

Verbs whose past indeterminate ends in ffi.

All verbs of this conjugation ending their first person singular of the present indicative in *ggo*, have the past indeterminate in *ffi*, and the participle in *tto*, preserving always the characteristic vowel.

Figgere or *affiggere*, to fix, *figgo, fissi, fitto* and *fisso, affiggo, affissi, affisso*.

Configgere or *trafiggere*, to transfix, *configgo, confissi, confitto; trafiggo, trafissi, trafitto*.

Affliggere, to afflict, *affliggo, afflissi, afflitto*.

Léggere, to read, *leggo, lessi, letto*.

Eléggere, to elect, *eleggo, eleffi, eletto*.

Réggere, to govern, *reggo, reffi, retto*.

Corréggere, to correct, *correggo, correffi, corretto*.

Protéggere, to protect, *protegggo, proteffi, protetto*.

Strúggere, to melt, *struggo, strussi, strutto*.

Distrúggere, to destroy, *distruggo, distrussi, distrutto*.

Trarre or *tráere*, anciently *trággere*, to draw, *traggo, trassi, tratto*.

The

The following verbs have likewise the past indeterminate in *ssi*; their participles are various:

Scrivere, to write, *scrivo*, *scrissi*, *scritto*, with its compounds *ascrivere*, to ascribe; *circoscrivere*, to circumscribe; *sottoscrivere*, to sign.

Vivere, to live, *vivo*, *vissi*, *vissuto* and *vivuto*, and anciently *vissò*.

Muovere, to move, *muovo*, *mossi*, *mosso*.

Cuocere, to cook, *cuoco*, *coffi*, *cotto*.

Condurre, from *condúcere*, to conduct, *conduco*, *condussi*, *condotto*.

In the same manner, *addurre*, to bring to; *dedurre*, to deduce; *indurre*, to induce; *introdurre*, to introduce; *ridurre*, to reduce; which in poetry may have, for the sake of rhyme, the participle, *condutto*, *indutto*, *ridutto*.

Esprimere, to express, *esprimo*, *espressi*, *espresso*.

In the same manner, *imprimere*, to impress; *opprimere*, to oppress; *comprimere*, to compress; *reprimere*, to repress, *opressi*, *oppresso*, &c.

Scuotere, to shake, *scuoto*, *scoffi*, *scoffo*.

In the same manner, *riscuotere*, to ransom; *percuotere*, to strike.

Lúcere and *rilúcere*, to shine, *luco*, *lussi*; *riluco*, *rilussi*, without a participle.

Verbs whose past indeterminate ends in si.

All verbs which in the first person of the present indicative end in *do* preceded by a vowel, end the past indeterminate in *si*, preserving the characteristic vowel.

Affidersi, to sit down, *m'affido*, *mi affisi*, *affiso*.

Decidere, to decide, *decido*, *decisi*, *deciso*.

Conquidere,

Conquidere, to subdue, *conquido*, *conquifi*, *conquifo*.

Dividere, to divide, *divido*, *divifi*, *divifo*.

Recidere, to cut off, *recido*, *recifi*, *recifo*.

Ridere, to laugh, *rido*, *rifi*, *rifo*.

Uccidere, to kill, *uccido*, *uccifi*, *uccifo*.

Ródere, to gnaw, *rodo*, *rofi*, *rofo*.

Rádere, to shave, *rado*, *rafi*, *rafo*.

Chiedere, to ask, *chiedo*, *chiefi*, *chiefo*.

Chiudere, to shut, *chiudo*, *chiufi*, *chiufo*.

Deludere, to delude, *deludo*, *delufi*, *delufo*.

Escludere, to exclude, *escludo*, *esclufi*, *esclufo*.

Incidere, to engrave, *incido*, *incifi*, *incifo*.

Intridere, to dilute, *intrido*, *intrifi*, *intrifo*.

Intrudere, to intrude, *intrudo*, *intrufi*, *intrufo*.

And their compounds ; as, *deridere*, to laugh at ; *corródere*, to corrode ; *richiedere*, to request ; *conchiudere*, to conclude, &c.

Verbs whose present indicative ends in *endo*, *ando* or *ondo*, have also the past indeterminate in *fi*.

Accendere, to light, *accendo*, *accesi*, *acceso*.

Apprendere, to learn, *apprendo*, *appresi*, *appreso*.

Spendere, to spend, *spendo*, *spesi*, *speso*.

Difendere, to defend, *difendo*, *difesi*, *difeso*.

Offendere, to offend, *offendo*, *offesi*, *offeso*.

Prendere, to take, *prendo*, *presi*, *preso*.

Appendere, to hang, *appendo*, *appesi*, *appeso*.

Sospendere, to suspend, *sospendo*, *sospesi*, *sospeso*.

Tendere, to stretch, *tendo*, *tesi*, *teso*.

Scendere, to descend, *scendo*, *scesi*, *sceso*.

And their compounds ; as, *comprendere*, to comprehend ; *attendere*, to apply ; *contendere*, to contend ; *intendere*, to understand ; *riprendere*, to reproach ;

proach ; *sténdere* and *disténdere*, to extend ; *ascéndere*, to ascend ; *discéndere*, to descend, &c.

Nascóndere, to conceal, *nascondo*, *nascosi*, *nascosa* and *nascosto*.

Rispóndere, to answer, *rispondo*, *risposi*, *risposto*.

Spándere, to spill, *spando*, *spasi*, *spaso* and *spanto*.

Fóndere, to melt, *fondo*, *fusi*, *fuso*, changing the *o* into *u* ; as likewise all its compounds, *rifóndere*, to melt again ; *profóndere*, to profuse ; *confóndere*, to confuse.

Add to these,

Porre or *pónere*, to put, *pongo*, *posi*, *posto*.

Mettere, to put, *metto*, *misi*, *mezzo*.

And their compounds, *disporre*, to dispose ; *posporre*, to postpone ; *comporre*, to compose ; *esporre*, to expose ; *anteporre*, to prefer ; *promettere*, to promise ; *commettere*, to commit ; *ammettere*, to admit, &c. *Porre* has other irregularities, to be observed hereafter.

All verbs which in the first person of the present indicative have before the last vowel two consonants, the first of which is one of the three liquids *L*, *N*, *R*, have the past indeterminate ending in *si*, preserving always the liquid consonant ; as in the following list :

Scégliere or *scerre*, to chuse, *scelgo*, *scelsi*, *scelto*.

Svellere or *Divellere*, to pluck, *svelgo* or *svello*, *svelsi*, *svelto* ; *divelgo*, *divelsi*, *divelto*.

Cogliere, to gather, *colgo*, *colsi*, *colto*.

Dolere, to ache, *dolgo*, *dolsi*, *doluto*.

Sciogliere, to loosen, *sciolgo*, *sciolsi*, *sciolto*.

Togliere, to take away, *tolgo*, *tolsi*, *tolto*.

Volgere, to turn about, *volgo*, *volsi*, *volto*.

Valere,

Valere, to be worth, *valgo*, *valsi*, *valuto*.
Vincere, to conquer, *vinco*, *vinfi*, *vinto*.
Frangere, to break, *frango*, *fransi*, *franto*.
Piangere, to weep, *piango*, *pianfi*, *pianto*.
Spegnere, to extinguish, *spengo*, *spenfi*, *spento*.
Cingere, to girdle, *cingo*, *cinfi*, *cinto*.
Pingere, to paint, *pingo*, *pinfi*, *pinto*.
Fingere, to feign, *finco*, *finfi*, *finto*.
Sospingere, to push, *sospingo*, *sospinfi*, *sospinto*.
Stringere, to bind fast, *stringo*, *strinfi*, *stretto*.
Tingere, to stain, *tingo*, *tinfi*, *tinto*.
Distinguere, to distinguish, *distinguo*, *distinfi*, *distinto*.
Estinguere, to extinguish, *estinguo*, *estinfi*, *estinto*.
Giungere, to join, *giungo*, *giunfi*, *giunto*.
Ungere, to anoint, *ungo*, *unfi*, *unto*.
Pungere, to sting, *pungo*, *punfi*, *punto*.
Torcere, to twist, *torco*, *torfi*, *torto*.
Ardere, to burn, *ardo*, *arfi*, *arso*.
Mordere, to bite, *mordo*, *morfi*, *morso*.
Spargere, to spread, *spargo*, *sparfi*, *sparsa*.
Aspergere, to sprinkle, *aspergo*, *asperfi*, *asperso*.
Accorgere, to perceive, *accorgo*, *accorfi*, *accorto*.
Scorgere, to discover, *scorgo*, *scorfi*, *scorto*.
Porgere, to reach to, *porgo*, *porfi*, *porto*.
Sorgere or *surgere*, to rise, *sorgo*, *sorfi*, *sorto*, or
surgo, *surfi*, *furto*, in poetry.
Correre, to run, *corro*, *corfi*, *corso*.

And all their compounds ; as, *raccogliere*, to collect ; *condolersi*, to condole ; *prosciogliere*, to set free ; *sconvolgere*, to overturn ; *prevalere*, to prevail ; *compiangere*, to bewail ; *contorcere*, to twist ; *ritorcere*, to retort ; *risorgere*, to come to life again ; *concorrere*, to concur ; *ricorrere*, to have recourse, and the like.

The following have the past indeterminate in *cqui*.

Tacére, to be silent, *taccio*, *tacqui*, *taciuto*.

Piacére, to please, *piaccio*, *piacqui*, *piaciuto*.

Giacére, to lie down, *giaccio*, *giacqui*, *giaciuto*.

Nuócere, to hurt, *nuoco*, *nocqui*, *nocciuto*.

Náscere, to be born, *nasco*, *nacqui*, *nato*.

And their compounds, *dispiacére*, to displease; *rináscere*, to be born again.

The following have their past indeterminate in *bbi*.

Avére, to have, *ho*, *ebbi*, *avuto*.

Conóscere, to know, *conosco*, *conobbi*, *conosciuto*.

Gréscere, to grow, *cresco*, *crebbi*, *cresciuto*.

To these may be added *presúmere*, to presume, which has *presumo*, *presunsi* or *presumetti*, participle, *presunto*; and *pióvere*, to rain, when used as an active verb; *piovo*, *piovvi* or *piovei*, *piovuto*; *rómpere*, to break, *rompo*, *ruppi*, *rotto*.

The following are irregular in several tenses.

In *ere* long.—*Cadere*, to fall.

Indicative.—Present, *Cado* or *cággio*, *cadi*, *cade*: *cadiamo* or *caggiamo*, *cadete*, *cádono* or *cággiono*. Past indeterminate, *caddi*, *cadeſti*, *cadde*: *cademmo*, *cadeſte*, *cáddero*. Future, *cadró* or *caderó*, *cadrai* or *caderai*, &c. likewise the conditional, *cadrei* or *caderei*, *cadreſti* or *cadereſti*, &c.

N. B. *Cadró* and *cadréi* is the most proper.

Participle, *caduto*. Gerund, *cadendo*.

Y

The

The auxiliary verb *essere* is used in its compound tenses, *sono caduto*, &c. *era caduto*, &c.

Dolere, to grieve and to ache.

Indicative present, *Dolgo* or *doglio*, *duoli*, *duole* : *dogliamo*, *dolete*, *dólgono* or *dógliono*. Past indeterminate, *dolſi*, *doleſti*, *dolſe* : *dolemmo*, *doleſte*, *dólſero*. Future, *dorró*, *dorrai*, *dorrá* : *dorremo*, *dorrete*, *dorranno* ; and the conditional, *dorrei*, *dorreſti*, &c. Participle, *doluto*. Gerund, *dolendo*.

When this verb signifies *to grieve*, it is used as a reflected one, with the oblique cases of the personal pronouns, *mi*, *ti*, *ſi* : *ci*, *vi*, *ſi*, according to the observations already made in the chapter of pronouns personal.

For the compound tenses the auxiliary *essere* is to be used, *mi ſono doluto*, *ti ſei doluto*, &c. which is always the case in reflected verbs.

But when it means *to ache*, they are compounded with *avere* ; thus, *mi ha doluto il capo tutta queſta mattina*, my head ached all this morning.

Dovere, to owe.

Indicative.—Present, *Devo*, *debbo* or *déggio* ; *devi*, *debbi* or *dei* ; *deve*, *debbe* or *dee* : *dobbiamo*, *dovete*, *dévono*, *débbono*, *déggiono*, *déono* or *denno*. Past indeterminate, *dovetti*, *doveſti*, &c. is regular. Future, *dovró*, *dovrai*, *dovrá* : *dovremo*, *dovrete*, *dovranno*. Subjunctive.—Present, *Io debba* or *deggia*, *tu debbi* or *debba* or *deggia*, *egli debba* or *deggia* : *dobbiamo*, *dobbiate*, *débbano* or *déggiano* or *déano*. Participle, *dovuto*. Gerund, *dovendo*.

Parere,

Parere, to appear.

Indicative.—Present, *Paio, pari, pare*: *paio, parete, paiono*. Past indeterminate, *parvi, paresti, parve*: *paremmo, pareste, parvero*. Future, *parró, parrai, parrá*: *parremo, parrete, parranno*. Subjunctive.—Present, *Io, tu, egli paia*: *paio, paiate, paiano*. Conditional, *parrei, parresti, parrebbe*, &c. Participle, *paruto*, which is more eligible than *parso*. Gerund, *parendo*.

Potere, to be able.

Indicative.—Present, *Possó, puoi, può* or *puote*: *possiamo, potete, possono*. Past indeterminate, *potei*, &c. is regular. Future, *potró, potrai, potrà*: *potremo, potrete, potranno*. Subjunctive.—Present, *Io possa, tu possi* or *possa, egli possa*: *possiamo, possiate, possano*. Conditional, *potrei, potresti, potrebbe* or *potria*: *potremmo, potreste, potrebbero*. Participle, *potuto*. Gerund, *potendo*.

Puole for *puó*, *potiamo* for *possiamo*, are barbarisms of the vulgar. *Poteró*, &c. *poterei*, &c. should be left to the clowns. *Poria* for *potrei* and *potrebbe*, *poriano* for *potrebbero*, are poetical. *Possuto* for *potuto*, is a barbarism.

Sapere, to know.

Indicative.—Present, *So, sai, sa*: *sappiamo, sapete, fanno*. Past indeterminate, *seppi, sapesti, seppi*: *sapemmo, sapeste, seppero*. Future, *sapró, saprai, saprá*: *sapremo, saprete, sapranno*. Imperative, *sappi tu*, &c. Subjunctive.—Present, *Io sappia, tu sappi* or *sáppia, egli sappia*: *sappiamo, sappiate, sappiano*. Conditional, *saprei, sapresti*, &c. Participle, *saputo*. Gerund, *sapendo*.

Saperó, &c. and *saperei*, &c. are quite vulgar.

Sedere,

Sedere, to sit.

Indicative.—Present, *Seggo, siedi, siede* : *sediamo* or *seggiamo, sedete, seggono* or *seggiono*. Past indeterminate, *sedei, sedesti, &c.* regular. Subjunctive.—Present, *Io, tu, egli segga* : *sediamo* or *seggiamo, sediate, seggano*. Participle, *seduto*. Gerund, *sedendo*.

Tenere, to hold.

Indicative.—Present, *Tengo, tieni, tiene* : *tenghiamo* or *teniamo, tenete, tengono*. Past indeterminate, *tenni, tenesti, tenne* : *tenemmo, teneste, tenero*. Future, *terró, terrai, terrá* : *terremo, terrete, terranno*. Subjunctive.—Present, *Io tenga, tu tenghi* or *tenga, egli tenga* : *tenghiamo, tenghiate, téngano*. Conditional, *terrei, terresti, &c.* Participle, *tenuto*. Gerund, *tenendo*.

And its compounds, *astenersi*, to abstain ; *mantenere*, to maintain ; *contenere*, to contain ; *ritenere*, to keep back, &c.

Vedere, to see.

Indicative.—Present, *Vedo, veggo* or *veggio, vedi, vede* : *vediamo* or *veggiamo, vedete, vedono, veggono* or *veggiono*. Past indeterminate, *vidi* or *veddi, vedesti, vide* or *vedde* : *vedemmo, vedeste, videro* or *véddero*. Future, *vedró, vedrai, vedrá* : *vedremo, vedrete, vedranno*. Subjunctive.—Present, *Io veda* or *vegga* or *veggia* : *tu veggbi* or *vegga, egli veda, vegga* or *veggia* : *vediamo* or *veggiamo, vediate* or *veggiate, védano, véggano* or *véggiano*. Conditional, *vedrei, vedresti, &c.* Participle, *veduto*. Gerund, *vedendo*.

Vederó and *vederei* are improper.

Volere,

Volere, to be willing.

Indicative.—Present, *Voglio* or *vo'*, *vuoi*, *vuole*: *vogliamo*, *volete*, *vogliono*. Past indeterminate, *volli*, *volesti*, *volle*: *volemmo*, *volesti*, *vollero*. Future, *vorro*, *vorrai*, *vorrá*: *vorremo*, *vorrete*, *vorranno*. Imperative, *vogli tu*, &c. Subjunctive.—Present, *Io voglia*, *tu vogli* or *voglia*, *egli voglia*: *vogliamo*, *vogliate*, *vogliano*. Conditional, *vorrei*, *vorresti*, *vorrebbe*: *vorremmo*, *vorreste*, *vorrebbero*. Participle, *voluto*. Gerund, *volendo*.

Volsi, *volsi* and *volsero* belong to the verb *volvere*, to turn about, and therefore are not to be used, as some of the vulgar do, for *volli*, *volle* and *vollero*. If some of the ancient writers have used them, it has been so rare, and for the necessity of rhyme, that they are not to be imitated. *Volsuto* for *voluto* is a barbarism.

*Irregular Verbs in ere short.**Bevere or bere, to drink.*

Indicative.—Present, *Bevo* or *beo*, *bevi* or *bei*, *beve* or *bee*: *beviamo* or *beiamo*, *bevete* or *beete*, *bévono* or *béono*. Imperfect, *beveva* or *bevea* or *béeva*, *bevevi* or *beevi*, &c. Past indeterminate, *bevetti* or *bevvi*, *bevesti* or *beesti*, *bevetti* or *bevve*: *bevemmo* or *beemmo*, *beveste* or *beeste*, *bevéttero* or *bévvero*. Future, *beró*, *berai*, *berá*, *beremo*, *berete*, *beranno*. Subjunctive.—Present, *Io beva* or *bea*, *tu bevi* or *beva* or *bei* or *bea*, *egli beva* or *bea*: *beviamo* or *beiamo*, *beviate* or *beiate*, *bévano* or *béano*. Conditional, *berei*, *beresti*, *berrebbe*: *beremmo*, *bereste*, *berébbero*. Participle, *bevuto*. Gerund, *bevendo* or *beendo*.

Bebbi,

Bebbi, bebbe, bébbero. in place of *bevvi, bevve, bévvero*, have never been used by the best authors. *Beveró, &c. beverei, &c.* are sometimes used in colloquial discourse, but not deemed so elegant as *beró* and *berei*.

Dire, anciently *dicere*, to say or tell.

Indicative.—Present, *Dico, dici, dice: diciamo, dite, dicono.* Imperfect, *diceva, dicevi, diceva: dicevamo, dicevate, dicevano.* Past indeterminate, *disse, dicesti, disse: dicemmo, diceste, dissero.* Future, *diró, dirai, dirá: diremo, direte, diranno.* Imperative, *dí tu, dica egli, &c.* Subjunctive.—Present, *Io dica, tu dichí or dica, egli dica: diciamo, diciate, dicano.* Imperfect, *Io diceffi, tu diceffi, diceffe: dicéssimo, diceste, dicéssero.* Participle, *detto.* Gerund, *dicendo.*

Its compounds *benedire*, to bless; *maledire*, to curse; *ridire*, to tell again; *contradire*, to contradict; *predire*, to foretell; *disdire*, to unsay, &c. are conjugated in the same way.

Fare, anciently *fácere*, to make or do.

Indicative.—Present, *Fo, fai, fa: facciamo, fate, fanno.* Imperfect, *faceva, facevi, faceva, &c.* Past indeterminate, *feci, facesti, fece: facemmo, faceste, fecero.* Imperative, *fa tu, faccia egli, &c.* Subjunctive.—Present, *Io, tu and egli faccia: facciamo, facciate, facciano.* Imperfect, *Io and tu faceffi, faceffe: facéssimo, faceste, facessero.* Participle, *fatto.* Gerund, *facendo.*

Faccio for *fo*; *fea* for *faceva*; *fe'* and *feo* for *fece*; *férono, fero* and *fenno* for *fecero*; *faria* for *farebbe*; *fariano* for *farebbero*; *fesse* for *faceffe*, are poetical.

Féciono

Féciono for *fécero*, is obsolete.

Fáccino for *fácciano*, is a very common error.

Disfare, to undo ; *rifare*, to do again ; *confare* or *confarsi*, to agree or suit with, are conjugated in the same manner.

Porre, anciently *pónere*, to put.

Indicative.—Present, *Pongo, poni, pone* : *poniamo* or *pongiamo, ponete, póngono*. Imperfect, *poneva, ponevi, &c.* Past indeterminate, *posi, ponesti, pose* : *ponemmo, poneste, pósero*. Future, *porró, porrai, porrá* : *porremo, porrete, porranno*. Subjunctive.—Present, *Io ponga, tu ponghi* or *ponga, egli ponga* : *pongiamo, pongiate, póngano*. Imperfect, *io* and *tu* *ponessi, ponesse, &c.* Conditional, *porrei, porresti, &c.* Participle, *posto*. Gerund, *ponendo*.

All its compounds, *disporre*, to dispose ; *comporre*, to compose ; *frapporre*, to put between ; *postporre*, to postpone ; *proporre*, to propose ; *riporre*, to put again ; *interporre*, to interpose, &c. are conjugated in the same manner.

Scégliere or *scerre*, to chuse.

Indicative.—Present, *Scelgo, scegli, sceglie* : *scegliamo, scegliete, scélgono*. Past indeterminate, *scelsi, scegliefti, scelse* : *scegliemmo, sceglieftte, scélfsero*. Future, *sceglíeró, &c.* Imperative, *scegli tu, scelga egli* : *scegliamo, scegliete, scélgano*. Subjunctive.—Present, *Io scelga, tu scelghi* or *scelga, egli scelga* : *scelghiamo, scelghiate, scélgano*. Imperfect, *sceglieffi, &c.* Conditional, *sceglierei, &c.* Participle, *scelto*. Gerund, *scégliendo*.

Sciogliere

Sciogliere or *sciorre*, to loosen.

Indicative. — Present, *Scioglio* or *sciolgo*, *sciogli*, *scioglie*: *sciogliamo*, *sciogliete*, *sciogliono* or *sciogliono*. Past indeterminate, *sciolsi*, *sciogliesti*, *sciolsse*: *sciogliemmo*, *scioglieste*, *sciolsse*. Future, *sciorró*, *sciorrai*, *sciorrà*: *sciorremo*, *sciorrete*, *sciorranno*. Subjunctive. — Present, *Io*, *tu* and *egli* *sciolga*: *sciolghiamo* or *sciogliamo*, *sciogliate*, *sciolgano*. Conditional, *sciorrei*, *sciorresti*, &c. Participle, *sciolto*. Gerund, *sciogliendo*.

And its compounds, *disciorre*, to untie; *prosciorre*, to free, &c.

Conjugate likewise on the same model, *corre* or *cogliere*, to gather; *racorre* or *raccogliere*, and *ricorre* or *ricogliere*, to collect or to gather again.

Spegnere, to extinguish, and *Spingere*, to push.

These two verbs have the same terminations, only changing the *e* into *i*.

Indicative. — Present, *Spengo*, *spegni*, *spigne*: *spenghiamo*, *spengnete*, *spengono*. Past indeterminate, *spensi*, *spengnesti*, *spense*: *spengnemmo*, *spengneste*, *spensero*. Subjunctive. — Present, *Io* *spenga*, *tu* *spenghi* or *spenga*, *egli* *spenga*: *spenghiamo*, *spenghiate*, *spengano*. Participle, *spento*. Gerund, *spegnendo*.

Togliere or *torre*, to take away.

This verb, with its compounds, *distogliere*, to dissuade; *ritogliere*, to take away again, &c. follow the model of *sciogliere*.

Addurre, to bring forth; *condurre*, to lead; *produrre*, to produce; *ridurre*, to reduce, &c. are varied according to their ancient infinitive, *addúcere*,

cere, condúcere, producere, ridúcere, &c. except in the future, whose terminations are, *addurró, addurrai, addurrá: addurremo, addurrete, addurranno*; and the conditional, which follows the analogy of the future, *addurrei, addurresti, &c.* The past indeterminate is, *addussi, condussi, produssi, ridussi, &c.*

Of the Irregular Verbs of the Third Conjugation.

Aprire, to open; *coprire*, to cover; *ricoprire*, to cover again; *scoprire*, to discover, &c. are regular in all their tenses; only in the past indeterminate, besides the terminations in *ii, í* and *írono*, they have it likewise in *ersi, erse* and *érsero*; as, *aprii* and *aperfi, apri* and *aperse, apriróno* and *apérsero*.

Morire, to die.

Indicative.—Present, *Muoio, muori, muore: moriamo* or *muoiamo, morite, muoiono*. Past indeterminate, *morii, moristi, &c.* is regular. Future, *morró, morrai, morrá: morremo, morrete, morranno*. Subjunctive.—Present, *Io muoia, tu muoi* or *muoia, egli muoia: moriamo* or *muoiamo, moriate* or *muoiate, muoiano*. Conditional, *morrei, morresti, &c.* Participle, *morto*. Gerund, *morendo*.

Moro, in place of *muoio*, is poetical. *Morfi* is the past indeterminate of *mordere*, to bite, and must never be used for *morii*, as is done in some parts of Italy by the illiterate.

Z

Salire,

Salire, to ascend.

Indicative.—Present, *Salgo, sali, sale*: *saliamo* or *salghiamo, salite, salgono* or *sagliano*. Subjunctive.—Present, *Io salga* or *saglia, tu salghi* or *salga, egli salga* or *saglia*: *salghiamo* or *sagliamo, salghiate* or *sagliate, salgano* or *sagliano*. Participle, *salito*. Gerund, *salendo*.

And its compound, *assalire*, to assault.

Venire, to come.

Indicative. — Present, *Vengo* or *vegno, vieni, viene*: *veniamo, venghiamo* or *vegnamo, venite, vengono*. Past indeterminate, *venni, venisti, venne*: *venimmo, veniste, vennero*. Future, *verrò, verrai, verrá*: *verremo, verrete, verranno*. Subjunctive. — Present, *Io venga, tu venghi* or *venga, egli venga*: *venghiamo, venghiate, vengano*. Conditional, *verrei, verresti, &c.* Participle, *venuto*. Gerund, *venendo*.

Venfi and *vense* for *venni* and *venne*; and *venimo* for *venimmo*, are barbarisms.

Udire, to hear, and *Uscire*, to go out.

The irregularities of these two verbs only consist, in the first taking an *o* and the second an *e* in place of the *u* in their first syllable, every time that the accent falls on the same first syllable, which happens in some words belonging to the indicative present, to the imperative, and to the subjunctive present.

Indicative,

Indicative. — Present, *Odo, odi, ode: udiamo, udite, ódono.* Imperative, *odi tu, oda: udiamo, &c.* Subjunctive. — Present, *Io, tu and egli oda: udiamo, udite, ódano.* Participle, *udito.* Gerund, *udendo.*

Indicative. — Present, *Esko, esci, esce: usciamo, uscite, éscano.* Imperative, *esci tu, esca: usciamo, uscite, éscano.* Subjunctive. — Present, *Io, tu and egli esca: usciamo, uscite, éscano.* Participle, *uscito.* Gerund, *uscendo.*

Some authors, especially poets, make always use of the *e* in place of the *u*, deriving the conjugation from the infinitive *escire*, and they may both be used with judgment in respect to the harmony of the language.

Of the Verbs terminating their Present Indicative in isco.

These verbs have the infinitive in *ire*, and therefore belong to the third conjugation.

They are irregular in the three persons singular and third person plural of the present of the indicative and the subjunctive, and consequently in the second and third singular and third plural of the imperative.

The second person plural of the indicative is regular, but its first plural, as also that of the imperative and the first and second plural of the present subjunctive, are often defective.

In all the other variations they follow the regular model.

In

In some of them, the two defective persons are supplied from equivalent verbs, which either did anciently, or do at present belong to the first or second conjugation.

The following verb, *finire*, to finish, will serve to shew the irregular terminations.

Indicative.—Present, *Finisco, finisci, finisce : finiamo, finite, finiscono*. Imperative, *finisci, finisca : finiamo, finite, finiscano*. Subjunctive.—Present, *Io, tu, and egli finisca : finiamo, finiate, finiscano*.

The following verbs are conjugated like *finire*.

Abborrisco and *abborro*, I abhor.

Adempisco and *adempio*, I fulfil.

Aggradisco, *aggrado*, I accept.

Avertisco, *avverto*, I give notice.

Colorisco, *coloro*, I colour.

Compatisco, I have compassion.

Concepisco, I conceive.

Definisco, I define.

Differisco, I defer.

Fallisco, I fail.

Ferisco, *fero*, (poetical), I strike or wound.

Forbisco, I polish.

Impazzisco, *impazzo*, I grow mad.

Nutrisco, *nutro*, I nourish.

Offerisco, *offero*, I offer.

Patisco, I suffer.

Preferisco, I prefer.

Proferisco, *profero*, I utter, or I offer.

Soffrisco, *soffero* and *soffro*, I suffer.

Sovvertisco, *sovverto*, I seduce.

Some grammarians have been more scrupulous in admitting the following verbs, to partake of the regular terminations in the first plural of the present

present indicative, and the first and second plural of the subjunctive, with what just criterion I do not know, nor why it should be in the power of any body to deprive a living language of words of which it must be in need, and which are formed according to analogy from its true root, and oblige us to use a circumlocution to express what might be said in one word.

It is true that some of them would not found well, as, *ambiamo, gioiamo, colpiamo*; some might be subject to ambiguity, as, *ardiamo, ardiare*, which belong to the verb *ardere*, to burn; but there are many others which might be used in these terminations, and some are used in familiar discourse, and elegant authors have ventured to introduce them in their writings.

<i>Addolcisco</i> , I sweeten.	<i>Impallidisco</i> , I become
<i>Alleggerisco</i> , I ease.	pale.
<i>Ammonisco</i> , I admonish.	<i>Impedisco</i> , I hinder.
<i>Ardisco</i> , I dare.	<i>Inanimisco</i> , I encourage.
<i>Attribuisco</i> , I attribute.	<i>Inasfinisco</i> , I become stu-
<i>Avvilisco</i> , I abase.	pid.
<i>Capisco</i> , I understand.	<i>Incollorisco</i> , I become
<i>Chiarisco</i> , I clear up.	angry.
<i>Colpisco</i> , I hit.	<i>Ingagliardisco</i> , I become
<i>Condisco</i> , I season or	strong.
pickle.	<i>m'Ingerisco</i> , I meddle.
<i>Digerisco</i> , I digest.	<i>Ingobbisco</i> , I become
<i>Esaudisco</i> , I grant the	humpbacked.
request.	<i>Inghiottisco</i> , I swallow.
<i>Favorisco</i> , I favour.	<i>Ingrandisco</i> , I become
<i>Fiorisco</i> , I flourish.	great.
<i>Fornisco</i> , I furnish.	<i>Insuperbisco</i> , I become
<i>Gioisco</i> , I rejoice.	proud.
<i>Gradisco</i> , I accept.	<i>Intisichisco</i> , I become
<i>Guarisco</i> , I cure.	consumptive.

Languisco,

<i>Languisco</i> , I languish.	<i>Sdrucisco</i> , I unsew.
<i>Marcisco</i> , I rot.	<i>Seppelisco</i> , I bury.
<i>Mentisco</i> , I lie.	<i>Smaltisco</i> , I digest.
<i>Mollisco</i> and <i>ammollisco</i> , I soften.	<i>Sminuisco</i> , I diminish.
<i>Ordisco</i> , I plot.	<i>Sorbisco</i> , I sup up.
<i>Perisco</i> , I perish.	<i>Spedisco</i> , I dispatch.
<i>Piatisco</i> , I plead.	<i>Stabilisco</i> , I establish.
<i>Proibisco</i> , I forbid.	<i>Stordisco</i> , I stun.
<i>Punisco</i> , I punish.	<i>Stupisco</i> , I am astonished.
<i>Rapisco</i> , I snatch with violence.	<i>Suggestisco</i> , I suggest.
<i>Riverisco</i> , I revere.	<i>Supplisco</i> , I supply.
<i>Sbigottisco</i> , I am deter- red.	<i>Tradisco</i> , I betray.
	<i>Trasgredisco</i> , I trans- gress.
	<i>Ubbidisco</i> , I obey.

Apparire, to appear, has in the indicative present, *apparisco*, *apparisci*, *apparisce* and *appare*: *appariamo* or *appaiamo*, *apparite*, *appariscono* and *appaiono*; in the subjunctive, *Io, tu, egli apparisca* or *appaia*, and *appariscano* or *appaiano*. The same is the case with *comparire*, to compear; *trasparire*, to appear through, and *sparire*, to disappear.

To express in Italian any of the above actions or events in any of the deficient tenses, it will be necessary, either to find another equivalent verb, as for *inghiottire*, *ingoiare*; for *gioire*, *rallegrarsi* or *festeggiare*; for *avvilire*, *abbassare* or *deprimere*; for *punire*, *castigare*; for *marcire*, *infracidare*, and the like, and so we may say, *ingoiamo*, *festeggiamo*, *castighiamo*, &c. or we must make use of several words, or a periphrasis, to describe them, as in *ambire*, *abbiamo ambizione* or *siamo ambiziosi*; in *adulcire*, *divenghiamo dolci*; in *ardire*, *abbiamo ardire*; in *inanimire*, *abbiamo*, or *ci sentiamo ardire*, or *coraggio*; in *impallidire*, *ci rendiamo pallidi*; in *ingagliardire*,

gagliardire, torniam gagliardi or ripigliam gagliardia; in *insuperbire, entriam in superbia*; in *intificbire, diamo nel tifico*; in *smaltire, procuriam di smaltire*; in *stupire, restiamo stupiti*; in *ubbidire, vogliamo ubbidire or facciamo l'ubbidienza, &c.* and the like, which may be observed in reading the Italian writers.

Defective Verbs.

The word itself sufficiently explains, that these verbs are deficient of some of their parts.

Calere, to be concerned for something, has only the third person singular; as, *cale, caleva, calse, é caluto, calerá or carrá, caglia, caleffe, calerebbe or carrebbe*; participle, *caluto*. It comes from the Latin *calet* and *non calet*, it warms, it does not warm.

Arrógere, to add, has only *arroge, arrofe, arroghendo*; but the first is the most in use, as, *arroge a questo*, add to this.

Olire, to scent, has *oliva, olivi, olivano*, and generally in poetry.

Lice or *lece* are the only words used of the verbs *licere* or *lécere*, to be permitted.

Riedo, riedi, riede, riédono; rieda, riédano, are the only words belonging to the ancient verb *redire*, at present *riedere*, to return.

Solere, to be wont or accustomed, has the present indicative, *soglio, suoli, suole: sogliamo, solete, sógliono*; the imperfect, *soleva or solea, solevi, &c.*; the subjunctive present, *soglia, sogli or soglia, soglia: sogliamo, sogliate, sógliano*; and the imperfect, *soleffi, soleffe, &c.*; the gerund, *solendo*; the participle, *sólito*. All the other tenses are supplied by the verb *éssere* and the participle *sólito*, by which means the whole verb may be conjugated; thus, the

the past indeterminate shall be *fui solito, fosti solito*, &c. the future, *saró solito, sarai solito*, &c. and so on.

The Conjugation compounded of the Defective Verbs *Andare, Vádere*, and the Poetical Verbs *Ire and Gire*, to go.

Indicative.—Present:

I go.

Sing.	Plur.
<i>Vo, vado</i>	<i>Andiamo, gimo</i>
<i>Vai</i>	<i>Andate, gite and ite</i>
<i>Va.</i>	<i>Vanno.</i>

Imperfect.

<i>Andava, giva, gia</i>	<i>Andavamo, givamo</i>
<i>Andavi, givi</i>	<i>Andavate, givate</i>
<i>Andava, giva, gia, iva.</i>	<i>Andavano, givano, giano, ivano.</i>

Past indeterminate.

<i>Andai</i>	<i>Andammo, gimmo</i>
<i>Andasti, gistì</i>	<i>Andaste, giste</i>
<i>Andó, gi, gio.</i>	<i>Andarono, girono.</i>

Past determinate.

Sono andato, gito or ito, &c.

Overpast imperfect.

Era andato, gito, ito, &c.

2

Overpast

Overpast perfect.

Fui andato, gito, ito, &c.

Future imperfect.

Andró, giró

Andrai, girai

Andrá, girá.

Andremo, giremo, iremo

Andrete, girete, irete

*Andranno, giranno, iran-
no.*

Future perfect.

Saró andato, gito, ito, &c.

Imperative.

....

Va

Vada.

Andiamo

Andate, gite, ite

Vádano.

Subjunctive.—Present.

Io vada

Tu vadi or vada

Egli vada.

Andiamo

Andiate

Vádano.

Past imperfect.

Io andassi, gissi

Tu andassi, gissi

Andasse, gisse.

Andáffimo, gíffimo

Andaste, giste

Andáffero, gíffero.

Past perfect.

Sia andato, gito, ito, &c.

Overpast.

Fossi andato, gito, ito, &c.

A a

Conditional.

Conditional.—Present.

<i>Andrei, girei</i>	<i>Andremmo, giremmo</i>
<i>Andresti, giresti</i>	<i>Andreste, gireste</i>
<i>Andrebbe, girebbe.</i>	<i>Andrebbero, girerebbero,</i>

Imperfect.

Sarei andato, gito, ito, &c.

Infinitive.—Present, *Andare, gire, ire.*

Vádere is not in use.

Past, *Essere andato, &c.*

Future, *Essere per andare, gire, ire.*

Gerund, *Andando.*

CHAPTER XV.

Model for the Conjugation of the Passive Verb.

NOTHING is easier than to form the conjugation of a verb in a passive signification, since it is enough to add the participle of any active verb to the several tenses of the auxiliary *essere*, to be ; as,

Infinitive.

To be loved,	feared,	believed,	felt.
<i>Essere amato,</i>	<i>temuto,</i>	<i>creduto,</i>	<i>sentito.</i>

Gerund.

<i>Essendo amato,</i>	<i>temuto,</i>	<i>creduto,</i>	<i>sentito.</i>
			Indicative.

Indicative.—Present.

I am loved, feared, believed, felt, &c.

Sono } amato, temuto, creduto, sentito,
Sei }
E } amata, temuta, creduta, sentita.

Siamo } amati, temuti, creduti, sentiti,
Siete }
Sono } amate, temute, credute, sentite.

Continuing all the other tenses in the same manner, and observing that the participle always is to agree in gender and in number with the subject, whether it is a personal pronoun or a noun.

Model for the Conjugation of the Passive Impersonal.

Indicative.—Present.

One loves, fears, &c. or It is loved, feared, &c.

Sing. Si ama, si teme, si crede, si sente.

Plur. Si amano, si temono, si credono, si sentono.

Imperfect.

S. Si amava, si temeva, si credeva, si sentiva.

P. Si amavano, si temevano, si credevano, si sentivano.

And so on in all the tenses, whether simple or compound.

Model

*Model for Reflected Verbs.**Pentirsi*, to repent.

Indicative. — Present.

I repent, &c.

Sing.	Plur.
<i>Mi pento</i>	<i>Ci pentiamo</i>
<i>Ti penti</i>	<i>Vi pentite</i>
<i>Si pente.</i>	<i>Si pentono.</i>

Imperfect.

Sing.	Plur.
<i>Mi pentiva</i>	<i>Ci pentivamo</i>
<i>Ti pentivi</i>	<i>Vi pentivate,</i>
<i>Si pentiva.</i>	<i>Si pentivano, &c.</i>

Active verbs, when they become reflected, are expressed in the same manner; as, *mi amo*, I love myself; *ti ami*, thou lovest thyself; *si ama*, he loves himself; *ci amiamo*, we love ourselves; *vi amate*, you love yourselves; *si amano*, they love themselves, &c.

*Model for Reciprocal Verbs.**Ci amiamo*, we love one another.*Vi amate*, you love one another.*Si amano*, they love one another, &c.*Impersonal Verbs.*

These are intransitive verbs, whose event is supposed to have its source from *a being*, which is always represented in the third person; therefore they

they are never used in the first and second persons singular or plural, and seldom in the third plural.

The compound tenses of the following impersonal verbs are formed with the verb *avere*; as, *ha piovuto, ha tonato, &c.*

Pióvere, to rain, *piove, piove or piobbe, piovuto.*

Piovigginare, to drizzle, *pioviggina, piovigginó, piovigginato.*

Gelare, to freeze, *gela, geló, gelato.*

Digelare, to thaw, *digela, digeló, digelato.*

Nevicare, fioccare, to snow or flake, *névica, nevicó, nevicato; fiocca, fioccó, fioccato.*

Diluviare, to deluge, *diluvia, diluvió, diluviato.*

Lampeggiare, to lighten, *lampeggia, lampeggió, lampeggiato.*

Tonare, to thunder, *tuona, tonó, tonato.*

Folgorare, to thunder, *fólgora, folgoró, folgorato.*

Grandinare, to hail, *grándina, grandinó, grandinato.*

Tempestare, to storm, *tempesta, tempestó, tempestato.*

The following have their compound tenses formed by the auxiliary *éssere*; thus, *é accaduto, é successo, &c.*

Accadere, avvenire, succédere, to happen, *accade, accadde, accaduto; avviene, avvenne, avvenuto; succede, succede, succeduto.*

Biognare, convenire, to be necessary, *bisogna, bisognó, bisognato; conviene, convenne, convenuto.*

Appartenere, toccare, to belong, *appartiene, appartenne, appartenuto; tocca, toccó, toccato.*

Bastare, to suffice, *basta, bastó, bastato.*

Occórrere, to occur, *occorre, occorse, occorso.*

In the same impersonal manner we make use of the verb *fare* to express the different modifications of the weather; as, *fa bel tempo*, it is fine weather; *fa cattivo tempo*, it is bad weather; *fa caldo*, it is warm; *fa freddo*, it is cold, &c.

CHAPTER XVI.

OF ADVERBS.

THE use of adverbs is to denote some modification or circumstance annexed either to the affirmation or existence signified by the verb *essere*, to be, or to the actions, properties, and relations, signified by the attributes in the other verbs.

It may appear sometimes, that an adverb modifies a simple adjective, which is not the attribute of a proposition or sentence, but by due examination, it will be evident, that the verb *essere* is always understood, which forms a new implicit sentence, of which those adjectives are the attributes; thus, *è difficile trovare un uomo pienamente felice*, it is difficult to find a man fully happy; it is clear, that there should be understood, *un uomo che sia pienamente felice*, a man who is fully happy.

The same may be said of those adverbs which are used to give more or less expression to another adverb; thus, *vivere poco, molto, più, meno felicemente*, to live little, very, more, less happily, is the same as *vivere in uno stato poco, molto, più, meno felice*, to live in a state little, very, more, less happy, wherein the verb *essere* is evidently understood, viz. *in uno stato, il quale è poco, molto, &c. felice*.

The

The affirmation or negation may be done either with certainty, or with probability, or with doubt. The existence of an action, property, or relation, may be found in a subject in some particular time or place, or they may be different in quantity or in quality. We shall therefore divide the adverbs into six classes, viz. 1^{mo}, of *absolute affirmation and negation*; 2^{do}, of *probability and doubt*; 3^{tio}, of *time*; 4^{to}, of *place*; 5^{to}, of *quantity*; 6^{to}, of *quality*.

Frequently a preposition with a noun is used, to which an adverb is equivalent. Such expressions are called in Italian *modi avverbiali*, adverbial phrases, which shall here be placed in order with the corresponding adverbs.

Adverbs of absolute Affirmation and Negation.

Affolutamente, absolutely.

Certamente, certo, per certo, di certo, certainly.

Francamente, frankly.

Sicuramente, di sicuro, certainly.

Veramente, per verità, in verità, in vero, davvero, da davvero, truly.

In effetto, infatti, difatti, in effect, really.

Appunto, appuntino, per l'appunto, propriamente, precisamente, precisely.

Infallibilmente, infallantemente, senza fallo, infallibly.

Indubitatamente, per indubitato, senza dubbio, senza meno, undoubtedly.

Affé, per mia fé, in fede mia, upon my word.

Da senno, in earnest.

Da buon senno, earnestly.

Da galantuomo, da uomo onesto, as an honest man.

These

These same adverbs are used for the negation by adding *non*, not, before the verb. There are besides a few adverbs, which are always negative.

Mica, miga, punto, per nulla, per niente, nulla, niente, niente affatto, not at all.

Their place is generally after the verb, which must be preceded by *non*.

Nulla and *niente*, with their compounds, when put before the verb, do not require the particle *non*.

The words *sì* and *no*, yes, no, with their compounds *maisi, mainò*, have been reckoned among adverbs; but as they are not equivalent to a preposition and a noun, but to the entire sentences, *ciò è vero, ciò è falso*, this is true, this is false, may be rather classed among the interjections. *Bene* and *volentieri*, when used alone by themselves to affirm, signify, *va bene*, it goes well; *lo farò volentieri*, I will do it willingly. They denote affirmation by an *elipsis*, (a grammatical figure, which shall be explained in the treatise on the irregular syntax), and in reality are adverbs of quality.

Adverbs of Probability.

Probabilmente, naturalmente, probably.

Adverbs of Doubt.

Forse, se mai, se a caso, se per avventura, perhaps, if ever.

Circa, incirca, all'incirca, intorno a, presso a, thereabout.

A un di presso, presso a poco, in quel torno, quasi, pressoché, poco meno che, very near or almost.

Adverbs of Time.

Present.—*Ora adesso*, now.

Presentemente, at present.

Attualmente, actually now.

Past.—*Poco fa*, *poc'anzi*, *dianzi*, or *ora*, *testé*, a while ago.

In questo punto, a moment ago.

Di fresco, *recentemente*, recently.

Già, *una volta*, *altre volte*, *anticamente*, *prima*, in *prima*, *avanti*, *innanzi*, *anzi*, formerly, or some time ago, or anciently.

Per l'addietro, *per lo passato*, for the time past.

Future.—*Fra poco*, *in breve*, *di corto*, in a short time or soon.

In avvenire, *per l'avvenire*, *da qui innanzi*, *di qua in avanti*, *quando che sia*, in future or from henceforth.

To denote a thing or a time succeeding another.

Appresso, *dopo*, *indi*, *quindi*, *quinci*, *poscia*, *poi*, *di poi*, *dappoi*, after, afterwards, or hence.

D'allora, *da quell'ora*, *da quel punto in poi*, in *appresso*, from that time.

To express the event of two or more things at the same time.

Intanto, *frattanto*, *mentre*, in *quel mentre*, in *questo*, in *quello*, in *questa*, in *quella*, meanwhile, whilst.

To express readiness and speed.

Subitamente, immediately.

Súbito, suddenly.

B b

Tostamente,

Tostamente, tosto, tantosto, prestamente, presto, quickly.

Ratto, swiftly.

Di presente, presently.

Immantinente, incontanente, instantly.

Prontamente, readily.

To express slowness and delay.

Tardi, da sezzo, late.

Adagio, a bell'agio, leisurely.

Lentamente, slowly.

Pian piano, fair and softly.

Passo passo, gently.

A poco a poco, by little and little.

To express a continued time.

Continuo, di continuo, continuamente, continuatamente,
continually or without intermission.

To express that something still continues.

Tuttora, tuttavia, still.

Ancora, anche, pur anco, as yet.

To express that something has continued until the
present time.

*Finora, finora, fino or fino ad ora, infino or infino
ad ora*, till now.

To express a limited time.

Finché or finché, until.

Infincché, as long as.

Fino a tanto che, until.

To express an interrupted time.

Di quando in quando, di tratto in tratto, interrottamente, now and then or by intervals.

To express variations of events, or deeds at different times.

Ora ora, quando quando, adesso adesso, talvolta talvolta, sometimes, sometimes.

For example, *ora ride, ora piange,* sometimes he laughs, sometimes he cries; *quando legge, e quando scrive,* sometimes he reads, sometimes he writes; *adesso vuole una cosa, adesso un'altra,* sometimes he wishes for one thing, sometimes for another.

To express a long time.

Molto, assai, much time.

Lungamente, a long time.

A lungo, a dilungo, a great while.

For a short time.

Poco, a short time.

Non guari, not long.

Brevemente, in breve, soon.

In poco d'ora, in a little time.

To express time indefinitely.

Qualora, when.

Qualvolta, ogni qual volta, whenever.

When

When the same thing happens at different times.

Spesso, di spesso, often.

Spesse volte, spesse fiata, sovente, soventi volte, soventemente, più volte, assai volte, many times.

Frequentemente, di frequente, frequently.

When a thing happens at all times.

Sempre, mai sempre, always.

Sempre mai, for ever.

Ognora, ogni volta, at all times.

When a thing happens almost at all times.

Il più, per lo più, for the most part.

Il più delle volte, le più volte, for the most of times.

When it happens seldom.

Raro, rado, di raro, di rado, rare or rade volte, rarely.

When it happens only sometimes.

Alle volte, talvolta, talora, at times.

Qualche volta, qualche fiata, tal fiata, tratto tratto, sometimes.

Ora per ora, di tanto in tanto, from time to time.

Mai, ever.

Mai is equivalent to *in alcun tempo*, at some time; the negative *non* must be added to it to express *in nessun tempo*, at no time or never; and although some examples may be found in classical authors of *mai* used without *non* in a negative sense, they should not be imitated.

Observe, that if *mai* precedes *non*, then they are both to be put before the verb; but if the negation

gation goes before, then *mai* is put generally after the verb, though sometimes it is elegant enough to place them even so before the verb. *Mai* with two or more negations always denies.

Giammai has the same meaning as *mai*, and under the same regulation it is used with the negation.

Unqua and *unquemai* are likewise equivalent to *mai*, but belong rather to poetical language. When joined to a negation, they go after the verb, and the *non* before it.

Unquanco is likewise reserved for poetry. It is the same as *mai ancora* or *unquam adhuc* of the Latins, ever yet. In a negative sense it follows the verb, which is preceded by the negative, and is always used for the past time.

Omai, *ormai*, *oggimai*, are the same as *presentemente*, at present, or *alla fine*, at length. Sometimes they are used in place of *ora quasi*, now almost.

Oggidí is the same as *a questi giorni*, now-a-days.

Oggi, *ieri*, *domani*, to-day, yesterday, to-morrow, are substantives; thus we say, *oggi é Domenica*, *ieri fu Sabato*, *domani sarà Lunedì*, to-day is Sunday, yesterday was Saturday, to-morrow will be Monday. When used as adverbs, they suppose always the preposition *in* to be understood before them.

Adverbs of conclusion to denote the end of any thing whatsoever.

Finalmente, *alla fine*, *in fine*, finally, at last.

Ultimamente, *per último*, *in último*, lastly.

Adverbs

Adverbs of Place.

Qui, quâ, in this place.

They are both used with verbs of rest and of motion, denoting a place where the person who speaks is.

Così, costà, in that place.

Denoting a place far from the person who speaks.

Lì, là, colà, ivi, quivi, there, in that place.

They all point out a place far from the person who speaks. *Lì* is used in speaking of a place near the person who is spoken to, and *là, colà,* for a place far from both. *Ivi* and *quivi* are used only in speaking of a place mentioned before; they are never joined with prepositions as the others may be; therefore, in place of saying *di ivi, di quivi,* you must say, *indi, quindi,* hence, thence.

Onde, from whence.

Ove, where.

Altrove, somewhere else, elsewhere.

It is used with verbs of motion and of rest.

Altronde, d'altrove, from elsewhere.

Ovunque, wheresoever.

Pertutto, da per tutto, everywhere.

Su, fuso, sopra, di su, di sopra, up, upon, above.

Giù, giuso, sotto, di giù, di sotto, a basso, down, below, beneath.

Entro, dentro, per entro, addentro, within.

Fuori, fuori, di fuori, di fuori, without, abroad.

Avanti, davanti, innanzi, innanti, before.

Dietro, di dietro, behind.

Appresso, presso, vicino, near hand, near.

Accosto,

Accosto, close to.

Lontano, *lungi*, *discosto*, far, at a great distance.

Di lí, *di lá*, on that side.

Di qui, *di quá*, on this side.

A parte, *in disparte*, *da un canto*, *da un lato*, *da una parte*, aside, apart, at one side.

A fianco, *accanto*, *allato*, near hand, by, hard by.

Rimpetto, *di rimpetto*, *appetto*, *di rincontro*, *incontro*, *di contra*, *di contro*, opposite, over-against.

Attorno, *d'attorno*, *intorno*, *d'intorno*, about, round about.

Attorno attorno, quite round about.

Addosso, on one's back.

The following adverbs are used both with verbs of motion and of rest.

Quassù, here above.

Quaggiù, here below.

Lassù, there above.

Laggiù, there below.

Costassù, there above.

Costaggiù, there below.

In alto, *all'alto*, above, up.

Al basso, *abbasso*, *da basso*, below, down.

Da sezzo, in the last place.

In fondo, *al fondo*, at the bottom.

Lungo, *lunghezzo*, quite close, along.

Rasente, grazing near.

Adverbs of Quantity and Number.

Tanto, *cotanto*, so much.

Quanto, as much.

Così, so.

Come, as.

Quanti, 3

Più

Piú, more.

Meno, *manco*, less.

Molto, *di molto*, *assai*, *d'assai*, *grandemente*, *di gran lunga*, much, greatly, very much.

Troppo, too much.

Soverchio, *soverchiamente*, exceedingly.

Senza modo, *oltre modo*, immoderately.

Senza misura, out of measure.

Oltre misura, *smisuratamente*, beyond measure.

Affatto, quite.

Appieno, entirely.

Pienamente, fully.

Compiutamente, completely.

Al tutto, *del tutto*, *affatto* *affatto*, totally or altogether.

Abastanza, enough.

Assai, *sufficientemente*, *d'avvantaggio*, sufficiently.

Il piú, *per lo piú*, *per la piú parte*, *per la maggior parte*, mostly, for the most part.

Ancora, *anche*, *eziandio*, pure, *pur anco*, still, likewise.

Di piú, *inoltre*, *oltre ciò*, moreover, besides.

Solo, *soltanto*, *solamente*, *unicamente*, *senza piú*, only, solely.

Almeno, *almanco*, at least.

Neppure, *nemmeno*, *nemmanco*, *neanche*, neither.

Poco, little.

Scarsamente, sparingly.

Alquanto, *alcun poco*, *qualche poco*, *in parte*, *in qualche parte*, somewhat, partly.

Nulla, *punto*, *niente*, nothing.

Adverbs of Quality and Manner.

Bene, well.

Meglio, better.

Benissimo,

Benissimo, ottimamente, very well.

Piuttosto, più presto, avanti, innanzi, anzi, prima, rather.

Appetto, in comparison.

Male, malamente, badly.

Male, difficilmente, with difficulty.

Peggio, worse.

Malissimo, pessimamente, very badly.

Appena, a fatica, a stento, hardly, with much ado.

In vano, in fallo, in vain.

Come, as.

Siccome, a modo di, a foggia di, a guisa di, a maniera di, like.

Secondo, conforme, a tenore, conformemente, according to, agreeably.

Altrimenti, altramente, diversamente, differentemente, otherwise, differently.

All'incontro, al contrario, all'opposto, per lo contrario, on the contrary.

Volentieri, di buon grado, di buona voglia, willingly, with pleasure.

Mal volentieri, di mala voglia, a mal grado, unwillingly.

Ad onta, a dispetto, in spite.

Apposta, a bella posta, a bello studio, avvertitamente, di propósito, espressamente, purposely, on purpose, designedly.

A tutto potere, with all might.

A ben essere, very cautiously.

A senno, a talento, at pleasure.

A capriccio, capriciously.

A sua posta, according to one's pleasure.

A suo genio, according to one's inclination.

A sua fantasia, according to one's fancy.

In balia, alla balia, in potere, in the power.

In palese, in pubblico, palesemente, pubblicamente, all'aperto, alla scoperta, openly, publicly.

A faccia a faccia, a faccia aperta, face to face.
Di nascosto, di soppiatto, nascostamente, celatamen-
te, privately, underhand, secretly.

Besides these, a great many adverbs may be formed by adding to the feminine adjectives in *a*, or those in *e*, the termination in *mente*; as, *dottamente*, learnedly; *prudentemente*, prudently; *saggiamente*, wisely; *innocentemente*, innocently, &c.

Comparative adverbs are formed by prefixing to them *più*, more, or *meno*, less. Except *meglio*, better, and *peggio*, worse, which are of themselves the comparatives of *bene*, well, and *male*, ill.

Superlative adverbs are made by adding *mente* to the superlative adjectives; as, *prudentissimamente, dottissimamente*.

When two adverbs terminating in *mente* follow one another, beware, as was before observed, of curtailing the termination of the first; therefore never say, *chiara e distintamente, prudente e giudiziosamente*, but *chiaramente e distintamente*, clearly and distinctly; *prudentemente e giudiziosamente*, prudently and judiciously, &c.

CHAPTER XVII.

OF PREPOSITIONS.

A *Preposition*, as has been already observed, is a part of speech which conveys the idea of a relation that one object has to another. As every relation denotes a comparison which is made between two things, it therefore contains likewise two

two *terms*. The object that is compared to another is called the *first* term of the relation, and that with which the first is compared is called the *second* term. For example, in the following sentence, *Giovanni è con Giacomo*, John is *with* James, *Giovanni* is the first term, *Giacomo* is the second, and the preposition *con* expresses the relation of company which the first term has with the second.

Prepositions may be considered as denoting the relation between things in two ways. Sometimes directly, and of themselves alone, they mark the relation, as is done in the example above by the preposition *con*; in which case they are to be distinguished by the denomination of *significative prepositions*. But when they only point out the second term of a relation already expressed by other words, as by the attribute which is contained in a verb, or by an adjective, then they are to be called *indicative prepositions*. For example, *Giovanni è simile* or *assomiglia a Giacomo*, John is like or resembles James; the preposition *a* only points out or indicates that James is the second term to which John bears the relation of resemblance, which is expressed in the adjective *simile*, and by the attribute, which is contained in the verb *assomiglia*.

We shall consider in this chapter the prepositions in their *significative sense*. The observations on the *indicative sense* shall take place in the treatise on syntax, when I shall speak of the regimen of verbs.

The only *true* prepositions belonging to the Italian language are the following: *In*; *a*; *con*; *senza*; *per*; *da*; *infra*, *intra*, *fra*, *tra*; and *di*.

We shall observe first separately the different use of them, and afterwards I shall speak of some other

other words, which are ranked by grammarians among the prepositions.

IN, in.

This preposition signifies the relation of existence in a determined place, or time, or condition, or state; as, *Galileo nacque in Pisa nell'anno mille cinque cento sessanta quattro, mentre la filosofia trovavasi involta nella confusione de' sistemi*, Galileo was born in Pisa in the year 1564, whilst philosophy was involved in the confusion of systems.

Observe, that when *in* is followed by the article, this is added to the preposition, and they both form the compound words *nel*, *nello*, *nella*, *nelli*, *nelle*, according to the different gender and number of the article.

As the various passions differently modify the state of our mind, the preposition *in* is made use of to express the relation of such states of the mind; thus, *essere in collera*, to be angry; *essere in giúbilo*, to be joyful; *essere in afflizione*, to be afflicted, &c.

Likewise, because the cloaths are in a manner the place in which our bodies exist, we say, *un senatore in toga*, a senator in robes; *un bambino in fasce*, a child in swaddling-cloaths, &c.

In has been used sometimes instead of *a*; as, *imputare in peccato*, in place of *a peccato*, to lay a crime to one's charge.

It is likewise elegantly used for *contro di*, as the Latin *in* or *adversus*; thus, *Vitellio Césare vide in se rivolto il popolo Romano, viz. contro di se*, the Emperor Vitellius saw the Romans revolted against himself.

It is often to be met with in the signification of *intorno*, round about; as, *mettere una catena in gola*, to put a chain about the neck; *mettere l'anello*

ello in dito, to put the ring about one's finger, viz. *intorno alla gola, intorno al dito*.

It stands for *in circa*, thereabout, almost; as, *donzella di quindici in sedici anni*, a girl of about fifteen or sixteen years of age.

Instead of *per*, for; as, *niuna cosa volle udire in sua scusa*, he would not hear any thing for his excuse.

It denotes sometimes likeness, and stands for a *similitudine*, a *modo di*, like, or in the shape of; *star colle mani in croce*, to be with one's hands across; *volgere in arco*, to bend any thing in the shape of an arch; *porre in filo*, or, in *fila i soldati*, to range the soldiers in file, as if it were said, *in diritto ordine a modo di filo tirato*, in a straight line, like a stretched thread.

It is used in the meaning of *verso*, towards; as, *il suo amore in lei raddoppiò*, his love towards her augmented; in *me movendo de' begli occhi i rai*, turning towards me her beautiful eyes.

It has been used for *vicino* or *presso*, near; as, *era in vacillare, ed in non fermo stato*, he was almost wavering, and in an irresolute state; we say likewise, *in sul vacillare*, viz. *vicino a vacillare*.

In compound words, this preposition has sometimes a negative sense, but it is generally in those words of the same predicament which come directly from the Latin; as, *incauto, indotto, indistinto*, &c. Except these, it seldom denotes privation or diminution, but generally it either augments or does not change the meaning of the primitive. The privative mark in Italian chiefly is either *dis* or *s*; thus, *inasprire*, to irritate; *impetrarsi*, to petrify; *incaricare*, to load; *invogliato*, desirous; *involuppato*, enveloped, &c. have their contraries, *disasprire*, to mitigate; *spetrarsi*, to mollify; *dis-*
caricare,

caricare or *scaricare*, to unload; *svogliato*, unwilling; *svilupato*, unravelled, &c.

A or *AD*, to, at.

This preposition signifies likewise the relation of existence, but in a less determined manner, whether in regard to place or to time; thus *io sono in Roma*, I am *in* Rome, denotes that I am precisely within the walls of Rome; but *Giàcomo è a Roma*, James is *at* Rome, expresses that James is either in Rome or in its environs. Thus also, *nel mezzo di* means the precise moment which divides the day in two equal parts; but, *al mezzo di* signifies either that moment of mid-day, or a time near it, whether before or after it; and *essere al mezzo*, *al sommo*, *al imo*, means to be *towards* the middle, *towards* the top, *towards* the bottom.

This preposition is likewise made use of to express several of those modifications which may be annexed to the existence of an object; in this case it often stands in the place of some other preposition, and something more is to be understood; thus, *una nave a vela*, or *a remi*, a ship with sails or with oars; *un orologio a molla*, or *a pendolo*, a spring, or a pendulum clock; *una veste a fiori*, or *a liste*, a flowered or striped gown. They are the same as, *una nave che si muove per mezzo della vela*, or *de' remi*; *un orologio che gira colla molla o col pendolo*; *una veste ornata di fiori, o di strisce*. Also *un abito all'orientale*, or *simile alla maniera orientale*, a dress in the eastern manner; *alla oltramontana*, or *simile alla maniera oltramontana*, in the northern manner; *denti fatti a bischeri*, or *simili ai bischeri*, teeth like violin pegs; *stare a capo chino*, *a mani giunte*, *a occhi chiusi*, to be with the

the head down, with the hands clasped, with the eyes close.

An infinite number of adverbial phrases are thus formed by this preposition and a substantive ; as, *uccidere a colpi di lancia*, to kill with strokes of a spear ; *caminare a lume di luna*, to walk at moon-light ; *marciare a suon di tamburo*, to march at the sound of a drum ; *mostrare a dito*, to point out with the finger ; *giuocare a palla, a scacchi, a carte*, to play at the ball, at chess, at cards, &c. ; *star bene or male ad arnese, a denari*, to be in a good or bad condition in respect to cloaths or money ; *nutricare a latte d'asina*, to feed one with asses milk, &c.

Both the prepositions *a* and *in*, with verbs of motion to a place, denote the term to which the motion is directed ; but *andare a casa* signifies indeterminately to go towards the house, and *in casa* means precisely within the house.

When the term to which the motion is directed is a personal noun, a pronoun, a proper name, or a denomination of relationship or title, the preposition *da* is used in place of *a* ; as, *vi menerò da lei*, I shall conduct you to her ; *mi porterò prima da questi, e poi da quelli*, I will go first to these, and then to those ; *andò da suo padre, da suo fratello, da sua Maestà, dal Signor Giovanni, &c.* he went to his father, to his brother, to his Majesty, to Mr John's house, &c.

A is elegantly used in place of the preposition *da*, especially with the verbs *fare*, to do or to cause ; *udire*, to hear ; *vedere*, to see, when they are followed by another verb in the infinitive mood, which, although expressed in an active manner, implies a passive signification. Thus, in *Boccaccio, Amenduni li fece pigliare a tre suoi servidori*, he caused them both to be taken by three of his servants ; *udendo a molti commendare la Gbristiana*
na

na fede, hearing the Christian religion praised by many ; *si disperava veggendosi guatare a quegli, che v'eran d'intorno*, he was in despair, seeing he was observed by those who were about him ; which sentences are the same as *fece che fossero pigliati da tre suoi servitori ; udendo essere commendata da molti ; vedendo ch' era guatato da quegli, che v'eran d'intorno*.

A denotes likewise the exposure of a person or thing in some place, or to any kind of weather ; as, *passeggiare a cielo scoperto*, to walk in the open air ; *star fuori á piogge, a nevi, a ghiacci*, to be out in the rain, in the snow, in the ice ; *stare alla fortuna próspera o avversa*, to take up with good or bad luck ; and many other like expressions.

It is likewise used instead of *per* ; as, *aver a male*, to take a thing ill ; a *mia cagione*, upon my account ; a *sua colpa*, by his own fault.

CON, with.

It expresses the relation of company ; and as the instruments which we make use of are in a manner our companions in our operations, therefore we say, *lavorare colla lima, collo scalpello*, to work with the file, with the chisel ; *dipingere col pennello*, to paint with the pencil, &c.

In the like manner, *fare una cosa con piacere, con dispiacere, con facilitá, con difficoltà*, to do a thing with pleasure, with reluctance, with ease, with difficulty, &c. means, that pleasure, difficulty, &c. are our companions in the action.

Con often makes a compound word with the pronouns *me, te, se, noi, voi* ; thus, *meco*, with me ; *teco*, with thee ; *seco*, with him or her ; *nosco*, with us ; *vosco*, with you. The three first are very commonly

commonly used, but *nosco* and *vosco* belong properly to poetry, and even then should be rarely used.

Con teo, cón meo, &c. is only a repetition of the preposition *con* by a figure of *pleonasm*, about which see the irregular syntax.

SENZA, without.

It expresses privation of company and of instrument. It is used either alone or with the preposition *di* following it; as, *senza voi* or *senza di voi*, without you; in the second expression, the substantive *compagnia* is to be understood, *senza la compagnia di voi*, without your company.

It is likewise used in the meaning of *oltre*, besides; as in *Boccaccio*: *Signor mio, senza le vostre parole, m'hanno gli effetti assai dimostrato della vostra benivolenza*, Sir, besides your words, the deeds have shewed me enough the greatness of your kindness; where it is evident there is to be understood *senza mentovare* or *annoverare*, without mentioning or without reckoning your words amongst your demonstrations of kindness.

PER, for.

This preposition has various significations.

It expresses an unfixed and variable existence of an object in some indetermined space; as, *essere per l'Europa*, *per l'oceano*, to be through Europe, through the ocean; *viaggiare per l'Inghilterra*, to travel through England, viz. sometimes in one place, sometimes in another, of Europe, of the ocean, of England.

It denotes the cause that moves us to do a thing, and the end for which it is done; as, *tacer per vergogna*, to be silent out of shame; *lavorare per guadagno*, to work for gain.

D d

It

It points out the means by which we obtain something ; as, *egli ha ciò ottenuto per l'intercessione, per l'opera, per le preghiere vostre*, he has obtained this through your intercession, by your assistance, by your request.

It indicates the part of the body of another upon which one acts ; as, *guidar per mano*, to conduct one by the hand ; *prendere per un braccio*, to take one by the arm ; *tirar pe' capelli*, to draw one by the hair.

It is used like the *pro* of the Latin to signify *in favore, a nome, in vece*, in favour, in the name, instead ; as, *io parlerò per voi*, may signify, I shall speak in your favour, or in your name, or instead of you.

It denotes distribution ; as, *tanto per giorno*, so much a-day ; *tanto per testa*, so much a-head.

It signifies to be ready to do some action ; as, *sta per partire, per morire, per fuggire*, he is ready to go, he is dying, he is ready to run away.

It expresses duration or continuance ; as, *correre per un miglio*, to run a mile ; *faticare per tutto il giorno*, to labour the whole day.

It shews the side of one's origin ; as, *egli per padre, or per parte di padre, discende dalla tal famiglia, per madre dalla tal altra*, by his father's side he comes from such a family, by his mother's from such another.

It is used instead of the preposition *da*, especially with passive verbs ; as, *gran romore si fece per i soldati nel campo*, a great noise was made by the soldiers in the camp.

It is sometimes equivalent to *come*, as, and *a proporzione*, in proportion ; thus, *tener per fermo*, to hold a thing for certain ; *creder per vero*, to believe a thing as true ; *Pietro, per giovine, è assai prudente*, Peter, in proportion to his youth, is very prudent ; *vostro figlio per l'età sua è assai grande*, your son, in proportion to his age, is very tall.

Sometimes

Sometimes it has the same meaning with *benché*, although, or *non ostante che*, notwithstanding that; as, *per molto pregare*, or *per molto che pregasse*, or *per molto pregar che facesse*, *non l'ottenne*, although or notwithstanding he begged a good deal, he did not obtain it.

In some cases, the following words are to be understood after *per*: *Amore*, love or sake; *intercessione*, intercession; *opera*, assistance; *servigio*, service; *timore*, fear; *riguardo*, consideration, &c.; as, *questo io fo per voi*, this I do on your account or for your sake; *questa per me é cosa troppa fatica*, this in regard to me or to my strength, is too laborious a thing; *se ne trattiene pel castigo*, he forbears from it for fear of the punishment.

Lastly, it is used in requests and in oaths to express the object in regard to which the requested person should be moved to grant the request, or to point out the object that is called upon as witness, or warrant of the truth one swears to; as, *io supplicemente per questo petto dal quale tu i nutrivi alimenti prendesti, ti priego, che a' tuoi onori provvegga*, by this breast, from which you received your first food, I request of you to provide for your honour; *io ti giuro per quell'indissolubile amore, che io ti porto, e per quella pietá che ora da te mi divide, &c.* I swear to you by that constant love that I have for you, and by that commiseration which now divides me from you, &c.

DA, from.

This preposition denotes the dependence of one thing upon another, and is always prefixed to the denomination of that object on which the other depends, whether it depends on it as an origin from whence it issues and is derived, or as a cause

from

from which it proceeds ; as, *questa giovane non é da Cremona, né da Pavia, anzi é Faentina*, this young woman is not from Cremona, nor from Pavia, on the contrary she is from Faenza ; thus we say, *Raffaello da Urbino, Tiziano da Vercelli*, to denote, that the one had his birth in *Urbino*, the other in *Vercelli*.

It is here to be observed, that if the denomination of the place of origin is a province, an island or a kingdom, the preposition *di* is used, and not *da* ; as, *ella domandó d'onde fossé ; alla quale egli rispose, ch'era di Piccardia*, she asked from whence he was, to whom he answered, he was from Piccardy ; *egli é di Toscana, ed io di Sicilia*, he is from Tuscany, and I am from Sicily ; in all which sentences there is to be understood *dalla provincia di Piccardia, dal ducato di Toscana, dall'isola di Sicilia*, from the province of Piccardy, from the dutchy of Tuscany, from the island of Sicily.

In all the sentences which have a passive sense, the subject from which the action proceeds upon the object must have the preposition *da* prefixed to it ; as, *Cartagine fu fabbricata da Didone, e distrutta da Scipione*, Carthage was built by Dido, and was destroyed by Scipio.

For the same reason, all transitive and intransitive verbs, denoting any origin or dependence whatever, as, *náscere*, to be born ; *scaturire*, to spring ; *provenire* or *procédere*, to proceed, &c. require the name of the thing from which the origin or dependence proceeds to be accompanied by this preposition. It is however to be observed, that in these two last cases the preposition has not the *significative* but only the *indicative* sense ; in which latter sense likewise it is used with verbs and adjectives expressing *separation, dissimilitude, departure, absence*, to indicate the second term of

such

such relations, as shall be seen in speaking of the government of verbs.

This same preposition denotes likewise, with a significative sense, *fitness, ability, suitableness, necessity, importance*; as, *questo non è terreno da grano*, this is not a land fit for corn; *operare da uomo onesto*, to act as it becomes an honest man; *fanciulla da marito*, a marriageable girl; *gioie da donne*, jewels becoming women; *tempo da tornare a casa*, time suitable for returning home; *veste da inverno* or *da estate*, a winter or a summer coat, &c. Thus likewise, *essere da bene*, *essere da poco*, *da molto*, *da più*, *da meno*, *da troppo*, *da nulla*, *da tanto*, is the same as *essere atto a far bene*, to be ready to do good; *essere atto a poco*, *a molto*, &c. to be fit for little, for much, &c.

It is made use of in assertions; as, *da galantuomo*, *da uomo onesto*, *da cavaliere*, on the word of an honest man, of a gentleman.

In these expressions, *vi è da cena*, *da desinare*, *da dormire*, there is all that is requisite for supper, for dinner, for sleeping, &c. must be understood *quanto basta*, what is sufficient, and *da* stands for *per*.

To express a doubtful or uncertain number, we use *da* in the sense of *circa*, about; as, *uscirono del castello da dodici soldati*, there came out of the castle twelve soldiers thereabout; *mi ci trattenni da dieci mesi*, I stopped there very near ten months.

With the personal pronouns it denotes one or more persons acting by themselves alone, implying an exclusion of others; as, *io sto da me*, I stay by myself; *vi andrà da se*, he will go by himself. The preposition *per* may be added to it; as, *vengono da per loro*, they come by themselves.

It

It stands sometimes in place of *con*; as, *mi sentii lo sinistro lato piagare da una saetta d'oro*, I felt my left side wounded by a golden arrow.

Likewise instead of *innanzi*, before; as, *io sono passato da casa vostra*, I passed before your house. The same phrase is used to signify, I called at your house.

It is used also for *per*, through; as, *passai da Londra, da Parigi*, I passed through London, through Paris.

In the following expressions, *da piccolina, da giovane, da vecchio*, from my being a child, a young man, an old man, alluding to time, the adverb *infino*, as far as, is to be understood, which is sometimes expressed; as, *infino da piccolina, &c.* I say alluding to time, because when one says, *portarsi da vecchio*, to behave as an old man; *azione da giovane*, a young man's deed, such expressions belong to what has been said above in regard to aptness, suitability, &c.

In poetry we say, *Vénere dalle bionde chiome*, fair-haired Venus; *Minerva dagli occhi azzurri*, blue-eyed Minerva; *vérgine dagli occhi neri*, black-eyed maid; the participles *distinta* or *caratterizzata*, or something like it, should be understood, which implies a sentence in the passive sense; as, *Vénere, la quale é distinta dalle bionde chiome, &c.* Venus, who is distinguished by the fair hair.

With the correspondency of the preposition *a*, it denotes a change from one term to another either of place, of time, or any thing else; as, *la marina da Reggio a Gaeta é la più dilettevole parte d'Italia*, the coast from Reggio to Gaeta is the most delightful part of Italy; *da mane a sera*, from morning to night; *da morte a vita*, from death to life, &c.

FRA,

FRA, TRA, INFRA, INTRA, between,
or amongst, or within.

These prepositions all serve to express the existence of one or more things in the midst of another or more things. Hence we say, *lasciò la pecorella tra i rapaci lupi*, he left the sheep amongst the rapacious wolves; *si nascose in una sala, la quale era tra la camera del Re, e quella della Reina*, he concealed himself in a hall, which was between the chamber of the King and that of the Queen; *stare tra or fra il timore e la speme*, to be between fear and hope; *dire fra se, or fra suo cuore*, to say within one's self, or within one's heart; *incontrare uno tra via*, to meet one in the way; *innoltrarsi fra il mare, fra l'isola, fra il bosco*, to advance to go forward within the sea, within the island, in the midst of the forest; *una sera fra le altre*, one evening amongst the others; *v'ha uno fra gli altri*, there is one amongst the others; *tra questo e quello non so qual sia il migliore*, between this and that I do not know which is the best; *verrò fra tre giorni*, I shall come within three days; *infra i termini di una povera cella*, within the limits of a poor cell; *intra due vie*, between two roads, &c.

Sometimes the preposition *di* is added to it, particularly with personal pronouns; as, *fra di noi*, *fra di loro*, amongst or between us or them; where a substantive is understood governing the preposition *di*, viz. *fra mezzo*, or *in mezzo*, *fra il numero*, or *nel numero di noi, di loro*.

In sentences implying enumeration, it has the signification of *parte, parte*; as, *Ragunata adunque una buona brigata tra di giovani Fiorentini, che per la villa erano, e di lavoratori, disse Bruno, &c.* having therefore assembled a numerous troop, partly of young Florentines, who were about the country,

country, and partly of labourers, Bruno said, &c. ; which is equivalent to *parte di giovani Fiorentini, e parte di lavoratori*; where it is to be observed, that the preposition *tra* is not repeated, but understood; thus, *s'arrendérono piú di cento tra città, terre e castella murate*, there surrendered more than an hundred, partly cities, partly towns and fortresses.

DI, of.

A noun, preceded by the preposition *di*, is equivalent to what is called the genitive case of the Latin, and it is used, like it, to express a qualification or determination of an universal or appellative substantive, in the same manner as it would be expressed by an adjective; for it is the same to say, *la guerra di América, i consoli di Roma, il mar di Toscana, le Orazioni di Cicerone, le statue di marmo*, as to say, *la guerra Americana, the American war; i consoli Romani, the Roman consuls; le Orazioni Ciceroniane, Cicero's Orations; il mar Toscano, the Tuscan sea; le statue marmóree, the marble statues.*

This is the only use that can be made of the preposition *di*, nor can it by itself express any particular relation; for although it is very often used by a figure of *ellipsis*, (*see the irregular construction*), without a substantive expressed before it, and seems in such a case to be correspondent and equivalent to several other prepositions, as, *a, da, in, per, con, tra*, yet it is evident, that these prepositions are to be supposed joined to a substantive, from which the preposition *di* depends, and to which it has a reference; thus, *avere invidia di uno*, to envy one, is the same as to say, *avere invidia alla fortuna di uno; partí di Londra*, he departed from London, suppose, *dalla città di Londra*;

dra; *egli é di famosi parenti disceso*, he descends from illustrious ancestors, supply, *dalla prosapia di famosi parenti*;—*son nato dell'anno tale*, I was born in such a year, add, *nel corso*, in the course of such a year; *morir di quarant'anni*, to die at forty years of age, there is understood, *nell'età di quarant'anni*;—*essere di guardia*, to be on guard; *essere di servizio*, to be in waiting, correspond to *essere nello stato, nella occupazione, di guardia, di servizio*, to be in the state or in the employment of guard or of waiting; *essere di noia*, to be tedious; *essere di piacere*, to be agreeable, suppose, *essere cagione di noia*; *essere cagione di piacere*, to be the cause of tediousness or of pleasure; *lagrimar di allegrezza*, to cry for joy, that is, per cagione di allegrezza;—*ferir di saetta*, signifies, con un colpo di saetta, to wound with the stroke of an arrow; *egli piangea, e di grande pietá non potea motto fare*, he was weeping, and on account of the great pity he could not say a word, suppose, a cagione di grande pietá;—*abbi di certo che niun altro uom vive, il quale te quanto io ami*, be sure that no man living loves you as much as I do, suppose, *abbi per cosa di certo*;—*dimmi di che io t'ho offeso*, &c. tell me in what have I offended you? suppose, *dimmi qual é la cosa di che*, &c. or la cosa in conseguenza di che;—thus likewise, *ció che avvennuto l'era gli raccontó, di che Antigono pietosamente a piangere incominció*, she told him what had happened to her, in consequence of which Antigonus begun to weep out of compassion, suppose, in conseguenza di che;—*fratello di padre, ma non di madre*, brother by the father's side, but not by the mother's, suppose, *fratello dalla parte di padre*, &c. When we say, *Giovanni di Severino, Cecco di Messere Angiulieri*, suppose *figlio*, John son of Severino, Francis son of Mr

E e Angiulieri;

Angiuleri; *vedi bestia d'uomo*, see a beast of a man; *questo diavolo di donna*, this devil of a woman, suppose, in *sembianza d'uomo*, in *sembianza di donna*, in the figure of a man, in the shape of a woman.

Likewise when we say, *uno, alcuno, ciascuno, ognuno, niuno, chi, quale, qualunque, il primo, il secondo, &c. di noi, di voi, di quelli*, one, some, each, every one, none, who, which, any, the first, the second, &c. amongst us, you, them, there must be always supposed, *tra il numero di voi, di noi, di quelli*, in the number, &c.

Tanto, quanto, alquanto, poco, molto, più, meno, assai, guari, troppo, when they are followed by a substantive preceded by the preposition *di*, always suppose another substantive supporting this preposition; for example, *avete tanto di tempo quanto vi basta*, you have as much time as you need; suppose *tanto spazio di tempo, &c.*

When *più*, more; *meno*, less, are used to form the comparative, it is clear, that a *confronto* or a *paragone* is understood before the preposition *di*; thus, *Pietro è più ricco, più savio, più grande, &c. di Paolo*, Peter is richer, wiser, taller, than Paul, means, *Pietro è più ricco, &c. a confronto, or, a paragone di Paolo*, in comparison with Paul.

When verbs either transitive or intransitive, are said to govern, as some grammarians call it, a genitive, that is, a substantive with the preposition *di*, another universal substantive is understood to precede it, as will be observed in the regimen of verbs.

This same preposition is sometimes elegantly suppressed, but is always to be understood; as, *a casa il medico*, at the physician's house; *Via San Giacomo*, St James's Street; *la Dio mercé*, by God's mercy, instead of *a casa del medico, via di S,*

S. Giacomo, per la mercé di Dio; in which last, the preposition *per* is likewise to be supplied.

It is also frequently left out before the pronouns *costui, costei, costoro, colui, colei, coloro, loro, cui*, and *altrui*, as has already been observed.

This preposition, being put before substantives, or adjectives without their substantives, is used to form a great number of adverbial phrases, as, *di necessità, di forza, di passo, di volo, di nascosto, di nuovo, di subito*, some of which may be expressed by an adverb; as, *necessariamente, forzatamente, nascostamente, nuovamente, subitamente*. But before all those adverbial phrases a substantive is understood, and particularly *colla circostanza di necessità, di forza, &c.* with the circumstance of necessity, of force, &c.

In my opinion, the above enumerated prepositions are the only true ones which we have in Italian, although by some grammarians several other words are reckoned amongst the prepositions, but in reality some of them are adjectives; as, *vicino*, near; *lontano*, far; *discoosto*, remote; *eccetto, salvo*, excepted, &c.; others are adverbs equivalent to a preposition and a noun; as, *dentro* signifies *nel luogo interiore*; *fuori* means *nel luogo esteriore*; *sopra* is equivalent to *nel luogo superiore*, and *sotto* is the same as *nel luogo inferiore*; *avanti* is *nel luogo anteriore*; *dietro* is *nel luogo posteriore*, &c.

Those grammarians consider them as adverbs when they do not govern a noun, and call them prepositions when they do govern one. The fact is, that the noun is not governed by them, but by a true preposition often expressed, and sometimes understood; for example, *dentro, entro, sopra, sotto, appresso, presso, vicino, verso, inverso, circa, avanti, davanti, anzi, innanzi, dinanzi, dietro, dopo, contro*,
are

are followed commonly by the prepositions *di* or *a*; as, *dentro dell'arca*, in the chest; *dentro alla nave*, in the ship; *cominciò a piangere sopra di lei*, he begun to weep over her; *conviene che andiate sopra ad un albero*, &c.

Fuora, fuori, prima, are followed by the preposition *di*; as, *fuor di cammino*, out of the road; *fuor di casa*, out of the house; *fuor di se*, out of himself; *prima di giorno*, before day; *prima dell'anno venturo*, before the next year.

Lungi, lontano, are followed by *di, da*, and sometimes by *a*, in place of *da*; as, *lungi di qui*, far from hence; *lungi da Londra*, far from London; *non molto lungi al percuoter dell'onde*, not very far from the place where the waves dash; *lontano di là tre miglia*, three miles distant from thence; *due leghe lontano dalla città*, two leagues distant from the town; *non guari lontano al bel palagio*, not far from the fine palace.

Fino, infino, fino, insino, are followed by the prepositions *da* or *a*, according as the verb expresses an approachment to, or a removal from some term; thus, *è arrivato fino a Roma*, he has reached as far as Rome; *è venuto infin dall'Indie*, he is come from as far as the Indies.

Oltre, lungo, rasente, and quanto, have after them the preposition *a*; as, *oltre a ciò*, besides this; *oltre a tutto il resto*, besides all the remainder; *quanto al nostro giudizio*, in regard to our judgment; *quanto a me*, as for me; *lungo al pelaghetto*, along the little sea; *veleggiare rasente a terra*, to sail close to the land.

Eccetto and salvo are never followed by a preposition, because they are adjectives which, being united with their substantives, form what by Latin grammarians is called an *absolute ablative*; for example,

ample, *tutti vennero salvo, or eccetto un solo*, they all came except only one, is the same as to say, *eccettuato un solo*, or *essendone eccettuato un solo*. It is to be observed that *salvo* has been used by the Italian classics in preference to *eccetto*.

CHAPTER XVIII.

OF CONJUNCTIONS.

Conjunctions are of the utmost use in speech to join the propositions or sentences one with the other, and to denote the relation or connection between them. Nothing has been less attended to in the generality of grammars of different languages than the analysis of this part of speech, although the clearness, precision and elegance of a discourse depend on it in a great degree. I shall endeavour as much as lies in my power to point out the regular use of the Italian conjunctions; and for this purpose the different nature of sentences or propositions must be first considered.

These are distinguished into *Absolute* and *Relative*.

Absolute propositions are those which stand by themselves in a discourse, without a dependence on any other. The *verb* belonging to them is always to be found in an *absolute mood*, or, as it is likewise called, in the *demonstrative* or *indicative mood*; as, *il sole illumina la terra*, the sun gives light to the earth; *Puomo pacifico non ama le dispute*, a pacific man does not like disputes.

Relative

Relative propositions are those which have a reference to another proposition.

Some of the *relative* propositions depend upon an *absolute* one, and might be therefore called *dependent relative propositions*. Others mutually depend on one another, and may receive the appellation of *subordinate relative propositions*; thus when we say, *non sono venuto questa mattina a trovarvi, perché i miei affari me lo hanno impedito*, I did not come this morning to see you, because my affairs hindered me,—the first sentence is an *absolute* one, the second is a *dependent* proposition; but if I say, *se i miei affari non me lo avessero impedito, sarei certamente venuto a trovarvi questa mattina*, if my affairs had not hindered me, I would have come certainly to see you,—both these sentences are *subordinate*, because they both mutually depend on one another, nor can one make a complete sense without the other.

I shall first consider those conjunctions which principally serve to unite the *absolute* sentences or propositions; afterwards those by which the *dependent* propositions are joined to the *absolute*; finally, I shall observe what kind of conjunctions are used for the connection of the *subordinate* propositions.

The conjunction *e* or *ed*, (which latter is sometimes required on account of harmony, when it is followed by a vowel, especially another *e*), in English *and*, is called a *copulative* conjunction, because it serves to connect two or three successive propositions, which are conform, by suppressing whatever is common to them, whether it be the subject, the verb, the attribute, or any other part; thus, *Focione fu filosofo, oratore, politico, ed anche uno de' migliori capitani dell'età sua*, Phocion was

a philosopher, an orator, a statesman, and one of the best commanders of his age. The original sentences are: *Focione fu filosofo, Focione fu oratore, Focione fu politico, Focione fu anche uno de' migliori capitani dell'età sua*, of which the subject *Focione* and the verb *fu* are suppressed in the first example.

Sometimes it is elegantly repeated before all the words which are connected by it; as,

*L'acque parlan d'amore, e l'ora, e i rami,
E gli augelletti, e i pesci, e i fiori, e l'erba.*

The waters speak of love, and the breeze, and the branches, and the little birds, and the fishes, and the flowers, and the herbs.

The following words, which are sometimes adverbs or adverbial phrases, are also employed as *adjunctive* conjunctions, to express the addition of something else to what has been said before.

Anzi, even, moreover.

Di più, moreover.

Inoltre, besides.

Oltracciò, besides this.

Oltreché, *senzaché*, besides which.

Parimente, *similmente*, *medesimamente*, likewise, in the same manner.

Altresì, *anche*, *ancora*, *pure*, *puranche*, *puranco*, *anco*, *eziandio*, also.

The use of them is so obvious that they need no examples. I have only to observe, that when *pure* stands in place of *ancora*, as above, it must never be put at the beginning of a sentence, but must be preceded by some other word; as, *egli pure vi fu*, he also was there, and not, *pure egli vi fu*,

fu, for then the sense would be, *nevertheless* he was there.

Negative conjunctions are those which unite negative propositions; as, *né, nemmeno, neanche, nemmeno, neppure*, nor, neither.

Disjunctive conjunctions are used to express a separation of the propositions from one another; such as, *o, ovvero, oppure, ossia, o veramente*; or they declare, that of several things only one is to be admitted, or only one to be true; as, *sceglietevi questo o quello a piacer vostro*, chuse this or that as you please; *conviene o vincere o morire*, it is necessary either to conquer or to die.

These *disjunctive* conjunctions are also employed to express our doubts with regard to the truth of things, and our irresolution in the choice of them; but in this case the first proposition is preceded by *se*, if, and the second by *o*; as, *non so se ciò sia vero o falso*, I do not know if, or whether this be true or false; *non so se mi scelga questo o quello*, I do not know whether I am to chuse this or that. It is to be observed, that in this case the verb is not put in the demonstrative or indicative mood, but in the subjunctive, as may be seen by the above examples.

Sometimes they do not act as disjunctives; on the contrary, they are used to denote that two expressions have the same meaning; as, *la filosofia ossia l'amore della sapienza*, philosophy or the love of wisdom. In this case, *ossia* is generally used in preference to the others. It is a compound word from *o sia*, or let it be, which is equivalent to what is often used in English, or if you please to call it so.

It is to be observed, that *né* is commonly repeated before all those words or sentences which require the same negation; as, *né l'uno né l'altro*, neither

neither the one nor the other ; *che uomo é costui, il quale né vecchiezza, né infermità, né paura di morte, alla quale si vede vicino, né ancora di Dio dinanzi al giudizio del quale di qui a picciola ora s'aspetta di dover essere, dalla sua malvagità l'hanno potuto rimovere ?* what a man is this fellow, whom neither old age, nor sickness, nor the fear of death, which he perceives approaching, nor even of God, before whose judgment he expects to be in a short time, have been able to avert from his wickedness ?

The repetition likewise of the conjunctions *o* and *e* gives to the discourse a greater force and energy ; thus, *conviene vincere o morire*, one must conquer or die, has less strength, and consequently will be less energetic, than if we say, *conviene o vincere o morire*. Thus by saying, *fu egli famoso e per pietà e per dottrina*, he was famous both for piety and for learning, we give more vigour to the assertion than by saying, *fu egli famoso per pietà e per dottrina*.

To the same purpose, and in the same meaning, instead of the two *e*'s, the following conjunctions are used : *si, si ; si, che ; si or così, come ; tanto, quanto ;* as, *si per la sua pietà, che, or come per la sua dottrina ; sì per le azioni gloriose, che ha fatte ; sì per gli scritti dottissimi, che ne ha lasciato ; tanto per le imprese militari, quanto per i maneggi politici, egli ha meritato l'approvazione di tutti*, as well for his piety as for his learning ; both for the glorious actions which he has done, and the learned writings which he has left with us ; as much for his military exploits as for his political conduct, he has deserved the approbation of every person.

Declarative conjunctions, because they are used to declare or explain in a clearer manner a thing said before, are the following ; *cioè*, that is ; *vale*

a dire, as much as to say; *cioè a dire*, that is to say; which are commonly expressed in English, *to wit* or *viz.*

Appresso, dopo, indi, quindi, quinci, poi, poscia, di poi, which we have seen arranged in the list of adverbs, denoting the succession of one thing to another, or of one time to another, are to be considered likewise as conjunctions, when they unite those sentences by which such successions are expressed.

When, after the enumeration of several things, we are going to set down the last, we say *finalmente*, or *per ultimo*, finally, or in the last place. But when the objects which have been displayed beforehand are to be as if it were collected in a single point of view, and in one sentence, *in somma*, in short, or in a word, is made use of. Thus, after having enumerated the pleasures and beauties of a place, we may conclude by saying, *in somma, pare, che la natura, e l'arte gareggino nell'abbellirlo*, in a word, it seems that nature and art strive to rival one another in adorning it.

To express an exception, the following words are used: *Eccetto, eccettuato, salvo, tráttone, tóltone, fuori di, in fuori, fuorché, in poi*; as, *tutti vénnero eccetto, eccettuato, salvo, tráttone, tóltone, fuori di un solo*, they all came except only one; *non trovafi alcuno da Dio in fuori, il quale faccia ogni cosa perfetta*, there is nobody, except God, who can do every thing in perfection; *da Pietro in poi, or in fuori, tutti gli altri sono suoi amici*, except Peter, all the others are his friends; in which last example, it is to be observed, that *in poi, in fuori*, are always put after the thing excepted, which is preceded by *da*.

If the proposition is negative, the exception is pointed out by *che, se non, or se non se*; as, *di tutti*

i senatori non mancava che egli solo, se non egli solo, se non se egli solo, of all the senators none but he was missing.

When the exception is to be expounded in a distinct sentence, the conjunctions are, *eccettocché*, *salvoché*, *se non che*, only that; for example, *potrei chiamarmi felice appieno*, se non che *un pensiero talvolta mi amareggia*, ed è, &c. I might look upon myself to be entirely happy, only that a thought sometimes troubles me, which is, &c.; *il padre acconsentì a tutto*, salvoché, or *eccettocché*, *non volle ch'egli andasse a Parigi*, the father consented to every thing, only that he would not have him go to Paris.

With regard to *dependent* propositions, these may depend upon an absolute one in two ways, either as *reasons* or as *consequences*; for sometimes in the first sentence we propose a thing which is to be proved, and therefore the reasons are given in the next; at other times, from a sentence, either self-evident or already sufficiently proved, we draw a consequence.

The conjunctions used in the first case are: *Perché*, *poiché*, *posciaché*, *imperocché*, *imperciocché*, *perciocché*, *perocché*, *che* (supposing *peró* before it), *mentre*, *avvegnaché*, *mercecché*, *stanteché*, *conciossicché*, *conciossiacosaché*, *conciossosseché*, *conciossoscocaché*, all which mean in English, because, since, for. It is to be observed, that of the four last, the two first are only used in a florid or sublime style, and the other two are considered as affected and pedantic. *Avvegnaché* should be rather used in the sense of *quantunque*, although; and *mercecché*, *mentre*, *stanteché*, are not looked upon to be of the best coin.

In the second case are used the conjunctions, *dunque*, *adunque*, *il perché*, *per il che*, *perché*, *peró*,
perció,

perciò, per questo, onde, laonde, pertanto, per la qual cosa, quindi, imperò, all equivalent to the English then, therefore, hence, &c. But *imperò* and *perché* (in this occasion) are obsolete; *per il che* is more approved of than *per lo che*, except by pedants; and *adunque* is never put at the beginning of a sentence, but always after some other word; as, *fate adunque per me, quello ch' io fo per voi volentieri*, therefore do for me what I do willingly for you.

Dimanieraché, dimodoché, sicché, cosicché, talché, tantoché, intantoché, equivalent to so that, are likewise used to denote a consequence that is drawn from a preceding proposition; but they do it in a stronger and more peculiar manner; for they show that the premisses are such, that the consequence necessarily descends from them. This more evidently appears, when the words which compound these conjunctions are with elegance separated; so that *di maniera, di modo, sì, così, tanto*, belong to the first proposition, and *che* to the second, in which case the two propositions become subordinate; as, *egli è un uomo così onesto, e sincero, d'un cuor sì nobile e generoso, manieroso tanto e piacevole, di maniera istruito ed intelligente, che non può non essere da tutti apprezzato ed amato*, he is a man so honest and sincere, of so noble and generous a heart, so polite and pleasant, so well instructed and intelligent, that he cannot be otherwise than esteemed and beloved.

The conjunction *ma*, but, shews the opposition that exists between two propositions; as, *gli empi posson parer felici talvolta, ma non già esserlo veramente*, the wicked may sometimes appear to be happy, but they cannot truly be so. Both these propositions thus expounded are absolute, and become subordinate, by adding *bene* or *bensì* to the first

first; thus, *gli empi possono ben parere, or parere bensì felici, ma non esserlo veramente.*

To make the opposition appear in a stronger light, a negation must be put in the first proposition, using *non* or *non già*, and affirming the contrary in the second; as, *non già i gran palagi, non l'ampie possessioni, non i titoli, non l'oro fanno l'uomo onorare, ma bensì la cortesia, il sapere, l'onestà, e le virtuose azioni*, not great palaces nor ample possessions, not titles nor gold, cause a man to be honoured, but politeness, knowledge, honesty, and virtuous actions; in which case the propositions are subordinate. They are likewise so when *ma* is used as a correlative to *non solo*, not only; but then *ma* does not denote an opposition; on the contrary, it signifies an augmentation of the preceding things; as, *la fortuna non solo è cieca, ma rende anche ciechi coloro, ch'essa favorisce*, fortune is not only blind, but she causes those likewise to be blind whom she favours.

Opposition is also expressed by *in vece*, *in luogo*, *in cambio*, instead, in place, and they have in the second proposition *anzi* for a correlative; as, *l'uomo superbo invece di rendersi rispettabile, viene anzi sempre più aborrito*, a proud man, instead of rendering himself respectable, is, on the contrary, evermore abhorred.

The opposition between things spoken of in two propositions is often only apparent. It is then hinted, as it were, in the first proposition by the conjunctions *quantunque*, *sebbene*, *benché*, *comeché*, *avvegnaché*, *contuttocché*, *ancorché*, equivalent to although, with all that, &c. and it is removed in the second by the correlative conjunctions, *pure*, *nondimeno*, *almeno*, *tuttavia*, *tuttavolta*, *contuttociò*, *ciò non ostante*, *ciò non di meno*, *ciò non pertanto*, *perciò*, *peró*, yet, notwithstanding, nevertheless, at least,

least, &c. ; as, *Alessandro benché, ancorché, &c. gran paura avesse, stette pur cheto, or, non ostante, tuttavolta, &c. stette cheto.* The correlative in the second proposition is often elegantly suppressed.

These are both subordinate propositions, and the first of them requires always the verb in the subjunctive, because it does not affirm, but only hints at the opposition which is to be removed in the second.

Sometimes *quantunque* and *benché* seem to denote the existence of a real opposition ; in which case, these conjunctions precede the exclusive proposition which is always put in the last place, have no correlative, and are to be followed by the verb in the indicative mood, or in the subjunctive ; the former, however, is more commonly used ; as, *se v'era piú a grado lo studio delle leggi che la moglie, non dovevate pigliarla, benché a me non parve mai che voi giudice foste,* if you preferred the study of the law to a wife, you should never have married her, although I never thought that you were able to be a judge. One might likewise say, *benché a me non parebbe mai.*

Conditional propositions are likewise generally subordinate, and both the verbs are put in the subjunctive mood ; the conjunction *se*, if, is used to express the condition ; as, *se voi amaste la virtù, sareste piú rispettato dagli uomini,* if you loved virtue, you would be more respected by mankind. This manner of conditional expression implies a kind of wish and hesitation ; but if the thing which is to happen in consequence of the condition is asserted with certainty, then both the verbs are put in the indicative mood ; as, *verrò se potrò,* I shall come if I am able ; *vengo se me lo permettete,* I am coming if you give me leave ; *voi*

voi avete parlato male di lui, egli non può assolutamente fidarsi di voi, if you have spoken ill of him, he cannot absolutely trust you. In this case, instead of *se*, we often use the conjunctions *purché, postoché, datoche, qualora, quando, dove*, equivalent to, provided that, granted that, &c. but then the verb that marks the condition is put in the subjunctive mood; as, *verrò purché possa, quando possa; vengo qualora me lo permettiate; postoché abbiate parlato male di lui, egli non può fidarsi di voi.*

When we want to express the choice we make of one thing in comparison of another, or the preference we give to it over another, the proposition which contains the thing that is chosen or preferred, is designed by the conjunctions, *piuttosto, più presto, meglio, prima, anzi, innanzi*, and the other receives as correlatives *che* or *di quello che*, and the verbs are put in the infinitive; as, *Democrito elesse piuttosto vivere in Atene senza occhi, che vedere i stomachévoli costumi de'suoi cittadini*, Democritus chose rather to live in Athens without eyes, than see the loathsome manners of his fellow-citizens; the preposition *di* may be expressed before the infinitive.

The similarity that is to be found between two things is also expressed by two subordinate propositions; the conjunctions *siccome, come, in quel modo che, in quella maniera che, in quella guisa che*, belong to the first proposition; *così, nello stesso modo, nella stessa maniera*, &c. to the second; as, *come l'oro si prova nel crogiuolo, così l'amico nelle avversità*, as gold is tried in the crucible, thus is a friend in adversity.

Sometimes in two distinct propositions we want to express the succession of two things. If we consider in the first place the event which first happened,

happened, the conjunctions are, *avanticbé, primacbé, innanzicbé, anzicbé* : if what did happen after, the conjunctions must be, *poicbé, dappoicbé, dacché, dopoché* ; as, *Annibale fu sempre vittorioso contro i Romani prima che si abbandonasse alle delizie di Cápua*, Hannibal always conquered the Romans before he abandoned himself to the pleasures of Capua ; in which case, the verb is put in the subjunctive mood ; *Annibale dai Romani fu vinto dopo che le delizie di Cápua lo snervarono*, Hannibal was conquered by the Romans, after that the pleasures of Capua had enervated him. Instead of *dopoché lo snervarono* in the perfect indeterminate, it would be more regular to make use of the overpast perfect, *dopo che l'ebbero snervato*, because it denotes an action which had happened before a time already past and completed, such as is *fu vinto*.

Observe, that instead of *primacché si abbandonasse*, one may say, *prima di abbandonarsi*.

Observe likewise, that in place of *dopoché*, we use *dopo di*, putting the verb in the infinitive, which must be governed by the same denomination that is the subject of the second proposition ; to which purpose, in this same example, the verb must be changed from active into passive ; thus, *dopo d'essere stato snervato dalle delizie di Capua, Annibale dai Romani fu vinto*.

Instead of *poicbé, dappoicbé, dacché, dopoché*, one may use *allorché, quando* and *come* ; but observe, that these require the verb to be always in the overpast perfect ; as, *allorché fu snervato dalle delizie di Capua, &c.*

If the two events in their succession have been next to one another, the conjunctions are, *tostoche, subito che, appena, che, come prima, così* ; as, *tostoche lo vide, corse ad abbracciarlo* ; or *appena*

lo vide, che tosto corse ad abbracciarlo; or, come prima *lo vide, così corse subito ad abbracciarlo*, as soon as he saw him, he ran immediately to embrace him.

If these successions belong to a future time, then *primaché, avantiché, innanziché*, are followed by the verb in the subjunctive, as it only points out the event which is to succeed the other; as, *priamché venghiate, sarà tutto pronto*.

When *poiché, dopoché, &c.* are to denote a future event of one thing before another, the verb to which they are prefixed is to be put in the future perfect, and that belonging to the other part of the sentence in the future imperfect; as, *dopoché avrò esaminato le carte, verrò ad informarvi del risultato*.

Tostoché, subitoché, come prima, admit either the future perfect or the future imperfect, according as one considers the event which is to precede as completed or contemporary; for example, *tostoché verrà, gli dirò quel che m'avete commesso*, as soon as he comes, I will tell him what you have ordered me; *subitoché sarà giunto ve ne farò avvisato*, as soon as he will be arrived I shall let you know.

Appena che requires the verb in the future perfect; as, *appena sarà egli giunto, che voi lo saprete*, no sooner shall he be here when you shall know it.

Allorché, quando, come, if they are used in place of *dopoché*, require the verb in the future perfect; as, *quando avrò finito verrò*, after I shall have done, I will come; and the imperfect future if they are in place of *in quel tempo*, as they point out in this case that two things are to happen at the same time; thus, *quando verrete troverete tutto disposto*,

at the time that you will come, you will find every thing in order.

CHAPTER XIX.

OF INTERJECTIONS.

THE interjections, in Italian *interiezioni* and *interpossi*, for the most part, are an imitation of natural cries, by which the different affections of the soul are expressed in a more lively manner than can be done by their equivalent propositions.

Some nouns, verbs, and adverbs, are often elliptically used as *interjections*, which I shall mark down with the rest under the respective heads belonging to the different affections which they are meant to express.

Joy, *Allegrezza*.

Oh! whenever a personal noun or pronoun is added to it, it must be always in the objective case; as, *oh me avventuroso!* oh lucky me! *oh lui beato!* oh happy he! where a verb is understood governing the pronoun, which is the object on which the attribute of the verb acts; for example, *stimo, credo, &c.* I think, I believe, as much as if one had said, *oh quanto stimo me, or mi stimo, mi credo avventuroso; stimo lui, or lo stimo, lo credo beato!*

Viva, evviva! long live!

Bene! well! *buono!* good!

Grief,

Grief, *Dolore*.

Ab, oh, abi, obi, to which the pronoun personal *me* may be added, *abimé, obimé*, putting an accent on the *e* and laying the stress on it in the pronunciation.

These interjections may be divided from the pronoun by the interposition of a word and of the prepositions *di* and *a*; so that one may say, *abi meschino me*; *abi misera te*; *abi meschino di me*; *abi misera di te*; *abi meschino a me*; *abi misera a te*! ah poor me, ah unhappy thee!

These same interjections are often omitted when there are the adjectives *beato, misero*, and the like expressing either the happiness or the misfortune which causes in us joy or grief; as, *me misero*! unhappy me! *felici voi*! happy you! &c.

Lasso! alas! equivalent to *misero*, is likewise used with the personal pronoun or without it; as *lasso me*, or *lasso*! *che deggio io fare?* miserable me, or alas! what must I do? *lasso lui*, or *lasso*! *a che stato l'iniqua fortuna lo ha ridotto*! alas! poor man, to what state has unjust fortune reduced him!

Anger and Contempt, *Ira e Disprezzo*.

Dob! ob! pub! guarda! guata! vé! oibó! via! poh! pshaw! look! see! away! &c.

Threat, *Minaccia*.

Guai, woe; the person or thing threatened has the preposition *a* before it; as, *guai a te, a me, a voi, a questa casa, a quella città*, &c. woe to thee, to me, to you, to this house, to that city, &c.

Desire

Desire and Request, *Desiderio e Pregbiera.*

Deb! pray! *oh, oh se!* oh if! *così!* thus! *pure!* still! &c.; as, *deb fosse,* or *qui quel miser pur un poco!* oh were that miserable man a while here! *Deb porgi mano all'affannato ingegno!* pray lend a hand to the distressed mind! *oh se potessi!* oh if I were able! *mi fosse pur lecito!* were it still permitted to me! *così m'ajútino gl'immortali Iddii!* may thus the immortal gods help me!

Fear, *Timore.*

Oh! oh Dio! ohimé! sta! oh! oh God! oh me! stop! *Sta* expresses the expectation of any thing that one fears may happen; as, *sta! ch'ei mi coglie!* stop! he hits me! *sta! ch'ei mi gabba!* stop! he deceives me! that is, *sta a vedere che,* &c. stop and see. This is a literal translation, but the true equivalent one for the idioms of the two languages would be, *sta a vedere che,* I would lay a wager that, &c.

Besides the above, there are other interjections, which, although they do not express any affection of the soul, yet may be reckoned in this number, because they are likewise equivalent to an entire proposition.

Of affirmation and approbation: *Sì,* yes; *bene,* well; *buono,* good; *sibbene, maissi,* yes indeed.

Of negation and reproach. *No,* no; *non già,* *mainó,* no indeed; *oh via,* away; *oibó,* fye.

For calling: *Ebi, olá, oh, oh,* hollow, hee, there, &c.

To give courage: *Su, via, alto,* up, away, come, &c.

To impose silence : *Zi, zitto, piano, cheto*, hush, softly, quiet.

To point out : *Ecco, eccoti*, behold.

To question : *Ebbene?* well? *come?* how? *che?* what?

To approve : *Manco male*, so much the better.

OF CONSTRUCTION.

CHAPTER I.

OF CONSTRUCTION IN GENERAL.

CONSTRUCTION, which is the same with the Greek word *Syntax*, in the language of grammar, is the proper agreement and orderly arrangement of the parts of speech used in the assemblage of words, for the purpose of communicating our thoughts to others.

It is divided into *simple* or *regular*, and into *figured* or *irregular*.

Regular construction is that which follows the natural order in the conception of our ideas.

Irregular construction is that which does not entirely follow the natural order, but admits of certain inversions, and certain particular modes of expression either shorter or more elegant, without however

however appearing affected, or occasioning obscurity and confusion.

The construction of propositions or sentences depends on *concord* or agreement, and on *regimen* or government.

The rules of construction which regard concord or agreement belong only to those parts of speech which are subject to variations in their terminations; such are, articles, substantives, adjectives, pronouns, verbs, participles, which must respectively agree in gender, number and person.

Regimen consists in this, That, as the verbs contain an attribute which is relative to one or more objects, it regulates the manner and order by which the denominations of these objects are to be connected with the verbs to which they have a reference.

Many observations which belong to syntax have already been interspersed in several places of the first part, on account of the immediate connection which the use of some words has with their construction, particularly with regard to pronouns, adverbs, prepositions and conjunctions; therefore, to avoid repetition, I shall refer the learner to those places, and proceed to lay down, in the clearest manner possible, what further is to be observed, first, in the *regular* construction, then in the *irregular*.

CHAPTER

CHAPTER II.

OF THE USE AND OMISSION
OF THE ARTICLE.

To understand well the use of the article in the Italian language, it is necessary to make some preliminary observations.

All beings may be arranged into different classes by reducing those that are similar, or that have the same properties, under an universal denomination; thus, *Londra, Edinburgo, Parigi*, London, Edinburgh, Paris; *Pietro, Páolo, Giovanni*, Peter, Paul, John; *quercia, olmo, faggio*, oak, elm, beech; *pera, mela, fico*, pear, apple, fig, &c. are classified under the several denominations, *cittá, uomo, álbero, frutto*, city, man, tree, fruit.

Of these universal classes some are different from one another, others have some resemblance; stones, for example, are different from men, but dogs, horses, fishes, birds, have in common with men, that they live, feel, see, &c. As similar objects are considered under one same universal class, in the same manner those classes which have some resemblance with one another are comprehended under a still more universal denomination. Thus, men, beasts, birds, which separately form three distinct classes, come under the general name of *animals*; trees, herbs, and flowers, under that of *vegetables*. These, with minerals, and every other thing composed of matter, may be arranged in the class of *bodies*; bodies and spirits in that of *substances*; substances, with their qualities, and
with

with whatever our mind can conceive, in the most general and universal class of *entities* or *beings*.

The classes contained in a more universal one are called *species*, and that which contains them *genus* or *kind*. It is clear from this, that one same class may be a *genus* in respect to one, and a *species* in regard to another class; thus, *animal* is *species* in regard to *substance*, and *genus* in respect to *man*; man, who is *species* relatively to animal, is *genus* in regard to the several classes of men, and so on, until one comes to all the particular objects composing these classes which are called *individuals*.

All denominations which express the universal ideas of classes, containing objects with similar qualities, are called universal or appellative, *nomi universali* or *appellativi*; and those denoting the ideas of particular objects, particular or proper names, *nomi proprii* or *particolari*.

After this introduction, it will be easy to conceive, that in speech we intend sometimes to excite only the idea of one or other of these classes, and then the denomination alone of it is sufficient. But if we want to shew, that we speak either of all that class, or of a part of it, and of this same part whether in a determinate or indeterminate manner, or only of one or more particular objects belonging to that class, it is not enough to use only the denomination of the class, but something must be added to it, that points out the degree of extension more or less which we wish to express.

It is a general rule, that when any of the *universal* or *appellative* denominations is taken in a *determinate* sense, the article must always precede it, except an adjective be added, which of itself sufficiently determinates; as, *ogni*, *ciascuno*, *ciascheduno*, *tanto*, *quanto*, *altrettanto*, *niuno*, *nessuno*,
2
nullo,

nullo, veruno, &c. every one, each, so many, as many, so many more, none, &c.

The adjective *tutto*, all, must be excepted, which admits of the article being put between it and the following substantive; therefore we never say, *tutti uómini*, but *tutti gli uómini*, all men, meaning the whole class of men, or all mankind. The reason is, because the adjective *tutto* implies an indefinite universality, which comprehends every thing whatsoever, and is afterwards bounded and determined by the following substantive.

However, we say, *tuttodí, tutto giorno*, in the signification of *always*, without the article; but then the word *giorno* in this sense is taken in an indeterminate acceptation, and the expression *tutto giorno* is rather an adverbial phrase, equivalent to *continuamente*, than any thing else; for when *giorno* is used determinately, it is preceded by the article; as, *egli ha lavorato tutto il giorno*, he has worked the whole day.

The other general rule is, that when the *universal* or *appellative* substantive is to be expressed in an *indeterminate* manner, the article is omitted.

Thus, if we say, *é una bella notte, non si vede altro che stelle*, it is a fine night, one sees nothing but stars; by such a proposition, we are made to understand, that the objects which are seen are of the class of stars, but it does not tell us, either what number, or of what kind and magnitude; but if I say, *le stelle sono scintillanti*, the stars are bright, every body understands I speak of the whole class of stars.

An observation must be made here with regard to the difference in the use of the article between the English and the Italian language; for in the former, the article is not used when an appellative

denomination is taken in its widest sense of the whole class, nor is it used with the denominations of *abstract ideas*; whereas in Italian the article in both cases precedes the substantive; for although abstract nouns do not express any real object, but only the manner with which we conceive the ideas of qualities or relations in abstract, and therefore should seem to have only one determinate sense, yet the Italians are accustomed to express these ideas in the same manner as they do those of real objects, and consider them as divided into so many classes of virtues, vices, arts, sciences, &c. and therefore the article is given to them or omitted with the same rules as if they were universal denominations of real objects. Thus, in the above example, one may say in English, *stars are bright*; we say likewise in Italian, *la luce é la sorgente dei colori*; in English, light is the source of colours; *la virtù é opposta al vizio*, virtue is opposite to vice; *la figura l'estensione, la durezza, l'impenetrabilità sono diverse proprietà appartenenti ai corpi*, figure, extension, hardness, impenetrability, are several qualities belonging to bodies; *la bellezza e la modestia sono prerogative valutabili in una donna, la forza e il coraggio in un uomo*, beauty and modesty are valuable qualities in a woman, strength and courage in a man; *l'intemperanza é la sorgente di quasi tutte le malattie*, intemperance is the source of almost all diseases; *l'ubriachezza avvilisce l'uomo al di sotto delle bestie*, drunkenness degrades man below beasts, &c. But if these abstract ideas are taken in an indeterminate sense, they have no article; as, *non vi sona colori che uguagliano quei prodotti dal prisma*, no colours equal those produced by the prism; *non v'è bianchezza che superi quella della neve*, no whiteness exceeds that of snow, &c.

When

When grammarians say, that the Italian possessive pronouns *mio, tuo, suo, &c.* must have an article before them, they seem not to understand what they are about. These pronouns are nothing more than real adjectives, importing the qualification of possession or pertinency, and the article no more belongs to them than to any other adjective, but to the substantive denoting the thing which is possessed. It is true this substantive is in some measure limited by the possessive adjectives, but not so as to give it a full definite sense, and therefore to determinate it the article is necessary, either by itself, or with the addition of some other qualification. But when the sense of the substantive, independent of the limitation it receives from the possessive adjective, is indefinite, no article is used; thus, when I say, *queste che vedete sono mie terre*, these that you see are lands of mine, the sentence only implies, that I speak indefinitely of a part of my lands; but if I say, *Pietro ha comprato le vostre terre, ed ha venduto le sue case*, Peter has bought your lands, and has sold his houses; *le mie terre di pianura furono distrutte dal fiume, mentre le vostre di collina ne restarono esenti*, my lands in the plain were destroyed by the river, whilst yours on the hill were free from it,—it is clear, that in the first sentence I speak in a definitive or determinate manner of all the lands and of all the houses, and in the second only of those parts of land in the plain and on the hill also in a determinate manner.

With regard to the substantives *padre*, father; *madre*, mother; *figlio*, son; *figlia*, daughter; *fratello*, brother; *sorella*, sister; *cugino*, cousin; *zio*, uncle; *zia*, aunt; *nipote*, nephew and niece; *cognato*, brother-in-law; *cognata*, sister-in-law; *avo*, grandfather; *suocero*, stepfather; *genero*, stepson,

son, and other denominations of relationship, when the possessive adjectives precede them, they have no article, as they are sufficiently determined by them; but if the possessive pronoun is after these substantives, the article must be used; thus we say, *mio padre, vostra madre, &c. il padre mio, la madre vostra*. If some other qualification is added before the substantive, it requires the article; as, *l'ottimo vostro padre*, your excellent father; *la vostra amorosa madre*, your loving mother. An Italian ear would be offended by hearing *ottimo vostro, vostra amorosa*, without the article, not knowing as yet to what kind of substantive such adjectives had a reference, as the Italians are always accustomed to join the article to the possessive pronouns when they are accompanied by another adjective, because then the following substantive receives a determinate signification. On the contrary, if *vostro padre, vostra madre*, is put first, any qualification may follow it without requiring an article; as, *vostro padre savissimo uomo*, your father a most wise man; *vostra madre piissima donna*, your mother a most pious woman.

Denominations of titles follow the same rule as those of relationship; thus we say, *vostra Maestà, vostra Eccellenza*, your Majesty, your Excellency, and *la Maestà vostra, l'Eccellenze vostre, &c.*

However in the plural they all take an article before them; thus we say, *i vostri padri, le vostre madri, i vostri fratelli, le vostre sorelle, &c. le vostre Maestà, le vostre Eccellenze, &c.*

Poets have sometimes omitted the article before possessive pronouns, even on different occasions from the above mentioned; but this should be shunned in prose.

Particular or proper denominations seem to be sufficiently determinate of themselves, and therefore

fore do not need an article; thus we say, *Dio*, God; *Pietro*, *Giovanni*, *Alessandro*, &c. Peter, John, Alexander, &c. without an article.

There are however some cases in which they admit of an article before them.

Although surnames usually have not an article when they are preceded by a Christian name; as, *Tedaldo Elisei*, *Ricciardo Manardi*, *Niccoluccio Caccianimico*, *Ippólito Borgbesi*, *Marcantonio Colonna*, &c. yet very often they are found with an article, especially in *Boccaccio*; as, *Malgberida de' Ghislieri*, *Gentile de' Garisendi*, *Egano de' Galuzzi*, &c.; but in this case the universal substantive *famiglia* is evidently understood, as if one said, *della famiglia Ghislieri*, or *della famiglia chiamata Ghislieri*, &c. of the family called Ghislieri, &c.

Surnames, used as proper names to denote a particular person belonging to that family, are often preceded by the article; thus we find in *Boccaccio*, *lo Scalza*, *il Guardastagno*, *il Rossiglione*, &c. and at present we commonly say, *il Boccaccio*, *il Petrarca*, *il Tasso*, *il Tiziano*, &c.

Proper names of women are often used with the article or without it; as, *la Fiammetta*, *la Tancia*, &c. or *Fiammetta*, *Tancia*, &c.

Proper names of men, if altered by a diminutive or augmentative termination, may be used with an article; as, *il Peppino*, *il Mariuccio*, *il Carlone*, &c.

But this is done to give to such proper names and surnames somewhat of a stronger and more decisive determination, especially as the same names may belong to several individuals; for we use the article in such cases only, speaking of a person well known, and to which name some qualification is understood; as, *il famoso novelliere Boccaccio*,

caccio, il poeta lirico Petrarca, il poeta épico Tasso, il célèbre pittore Tiziano, &c. quella Tancia, quel Peppino, &c. che voi ben conoscete, the famous novel writer Boccaccio, the lyric poet Petrarca, the epic poet Tasso, the celebrated painter Tiziano, &c. that same Tancia or Peppino, &c. whom you know.

After what has been said, it will be easy to understand, that when proper names are preceded by an adjective, or a denomination of dignity, profession, or the like, the article is absolutely necessary; as, *l'Imperatore Antonino*, the Emperor Antoninus; *il Re Teodorico*, the King Theodoric; *l'usurpatore Cromuello*, the usurper Cromwell; *il poeta Milton*, the poet Milton; *il grande Alessandro*, the great Alexander; *il famoso Galileo*, the famous Galileo, &c. For the denominations *Imperatore, Re, usurpatore, poeta*, are universal substantives, which are determined by the proper names *Antonino, Teodorico, &c.* and therefore must have an article which does not belong to the proper name; for it is the same as if one said, *l'Imperatore, il Re, il poeta, &c. chiamato Antonino, Teodorico, Milton, &c.* Likewise when a simple adjective precedes a proper name, the universal denomination of that class to which the person named belongs, is always understood in the same manner, as it is often expressed by saying, *il gran Re* or *Conquistatore Alessandro*, the great King or Conqueror Alexander; *il famoso filosofo Galileo*, the famous philosopher Galileo.

Except from this rule the following denominations of titles: *Donno, messere, fere, maestro*, equivalent to sir, master; *santo*, saint; *monsignore*, my lord; *donna, madonna, madama*, my lady, madam; *suora*, sister; *frate*, brother, when these two last serve to design nuns or friars, which all refuse the article

article when before a proper name; as, *Don Alberto*, *Messer Cino*, *Monsignor Guidiccioni*, *Madonna Beritola*, *Suor Cecilia*, *Frate Puccio*, *San Brancazio*, &c.

Dio, God, as the proper name of the Supreme Being, has no article; thus, *Dio ci ajuti*, may God help us. But if it has an adjective before it, it receives an article; as, *L'onnipotente*, *il misericordioso Iddio*, the omnipotent, the merciful God, where the universal substantive *ente*, being, is understood. When it is considered as a denomination belonging to a species, it has the article, although deprived of an adjective; as, *il Dio degli eserciti*, the God of armies; *il Dio di misericordia*, the God of mercy, &c. for which reason, talking of the gods of the heathens, it has also the article; as, *la dea Minerva*, *il dio Bacco*, *i dei di Roma*, the goddess Minerva, the god Bacchus, the gods of Rome.

The article is put or omitted at pleasure with the word *Papa*, Pope; as, *Papa Bonifacio*, *il Papa Bonifacio*, only that the article seems to denote a greater respect in the person who speaks.

Ariosto omitted the article before *Re*, and said *Re Carlo*, *Re Sacripante*. This should be considered as one of those poetical licences not to be imitated.

There are some proper names which denote objects of great extent; as, *cielo*, sky; *terra*, earth; *aria*, air; *mare*, sea, and all the names of kingdoms and provinces. If of these we want only to raise a simple idea, or express an indeterminate part of them, the article is omitted; but if we intend to denote their entire extent, or a definite part of them, the article is used; thus indeterminedly we say, *non si vedeva che cielo e mare*, nothing was seen except sky and sea; but we must say

fay in a definite manner, *il cielo d'Italia*, the sky of Italy; *il mare Britannico*, the British sea. Likewise, *ho scorsa l'Inghilterra e la Scozia*, I have been over all England and Scotland; *sono stato in Inghilterra e in Iscozia*, I have been in England and Scotland. The first sentence has the article, because it implies the whole of the two kingdoms; the second has it not, because it implies only an indefinite part of them.

Names of cities have no article, except when an adjective precedes them with which the substantive *cittá*, city, is always understood; thus, *la bella Roma*, is the same as to say, *Roma la bella cittá*, the fine city of Rome. Except *il Cáiro*, *la Mirándola*, and perhaps some others.

Names of mountains always have the article, but the universal substantives *montagne* or *monti* are understood, by which the gender is directed; thus, when we say, *le Alpi*, the Alps; *gli Appennini*, the Appenines; *i Pirenei*, the Pyrenean mountains, supply, *le montagne Alpi*, *i monti Appennini*, *i monti Pirenei*, &c. which are often expressed.

Names of rivers have likewise the article, because one of these two universal substantives are understood, *la riviera*, *il fiume*, for which reason some have the feminine, others the masculine article; thus, *il Tamigi*, the Thames; *la Senna*, the Seine, &c. Sometimes they are found without an article when they are taken in a total indefinite manner; as, *cadde in Po*, he fell into the Po.

Casa, in the sense of one's dwelling-house, *corte*, *palagio*, or *palazzo*, meaning the Sovereign's court and palace, are used like proper names without an article; thus, *andare a casa*, to go to one's home; *uscire di casa*, to go out of one's home; *andare a corte*, to go to court; *venire da palagio*, to come from the Sovereign's palace.

If in a sentence there are two, three, or more substantives following one another, the article should be given to all, if the first has it, and if the contrary, none of them must have it.

The repetition of the article is necessary if the denominations are of different genders or numbers; as, *il padre, la madre, i fratelli, le sorelle, furono tutti presenti a questo fatto*, the father, mother, brothers, and sisters, were all present at this event. But if they are of the same gender and number, the first article may serve for them all, especially if they are synonymous, or very nearly of the same signification; as, *la prudenza ed accortezza vostra*, your prudence and circumspection; *le passioni ed affezioni dell'animo*, the passions and affections of the mind. When before the first substantive there is an adjective which belongs also to the other substantives, the article is not repeated unless the adjective is repeated; as, *la vostra saviezza e prudenza*, or *la vostra saviezza e la vostra prudenza*, your wisdom and prudence. But if the denominations are intended to be distinct from one another, the article must be repeated, although they be of the same gender or number; as, *il padre ed il figliuolo*, the father and the son; *le sorelle e le nipoti*, the sisters and the nieces; *andò vagando per la pianura e per la collina*, or *per la pianura e la collina*, he went wandering through the plain and the hill; but never, *il padre e figliuolo, le sorelle e nipoti, per la pianura e collina*.

When several adjectives belong to one substantive, the article is not repeated; as, *l'ameno e delizioso giardino*, the pleasant and delightful garden; *la superba ingrata donna*, the proud ungrateful woman.

If two or more different titles or designations are given to the same person, the article must not

be repeated ; as, *il segretario di stato e consigliere tale*, such a one secretary of state and counsellor ; *il principe ed ammiraglio tal altro*, such another prince and admiral ; for if one should say, *il segretario di stato, e il consigliere, il principe e l'ammiraglio*, the repetition of the article would denote two distinct persons.

The adverbs, *perché, come, quando, dove*, are sometimes preceded by the article, and become of the nature of substantives ; as, *dimmi il perché*, tell me the reason ; *domandato da lei del perché*, being asked by her of the reason ; *del come non ti caglia, ma il perché ti dirò*, take no concern about the manner, but I shall tell you the reason ; *il quando potrebbe essere qual più ci piace, ma io non so pensare il dove*, the time might be whenever we like, but I cannot think about the place.

CHAPTER III.

OF THE CONSTRUCTION OF THE SUBJECT WITH THE VERB, AND OF THE ADJECTIVE WITH THE SUBSTANTIVE.

THE principal parts to be considered in a sentence or proposition are three, the *subject*, which is the thing chiefly spoken of ; the *attribute*, which in intransitive verbs modifies only the subject of the proposition, but in transitive verbs has a relation to another substantive, which is the *object* of the action attributed to the subject, and forms the third part.

The

The *subject* always governs the *verb*, which therefore must agree with it in number and person; as, *io corro*, I run; *i soldati combáttano*, the foldiers fight.

When the subject is a personal pronoun it may be suppressed; as, *corro*, I run; *combáttano*, they fight.

If the subject is formed by two, three, or more substantives in the singular number, the verb must be in the plural; as, *Pietro, Giovanni, il médico e il tutore, andranno per mare, voi ed io andremo per terra*, Peter, John, the phyfician and the governor, shall go by sea, you and I shall go by land.

If the subject consists of several personal pronouns, the verb is put in the plural, and it agrees in person rather with the first than with the second, with the second rather than with the third; as, *voi ed io ceneremo infieme*, you and I shall sup together; *tu ed egli sarete puniti*, thou and he will be punished.

Collective substantives in the singular by our ancient authors have been made to govern the verb in the plural, in imitation of the Latins; but this custom is not so generally followed by the moderns, unless the collective noun is preceded by *il piú*, or the like; as, *la piú parte*, the most part; *la maggior parte*, the greater part; *un buon número*, a good number; *una gran truppa*, a great crowd, followed by the preposition *di* and a substantive in the plural; as, *la maggior parte degli uómini si lasciano condurre dalle loro passioni*, the greatest part of mankind let themselves be carried away by their passions. But if the substantive is in the singular, the verb is put in the same number; as, *la maggior parte del pópolo si uní*, the greatest part of the people united.

When

When the subject in the singular is followed by another substantive, with the preposition of company, the verb may be put either in the singular or in the plural; as, *essendosi Dioneo con gli altri giovani messo a giuocare*, Dioneo having begun to play with the other young men; *il Re co'suoi compagni rimontati a cavallo*, the King with his companions having mounted their horses again.

All adjectives must agree with their substantives in gender and number; as, *l'esercito vincitore*, the conquering army, the victorious forces, &c.

Therefore pronouns do likewise agree with the substantive they represent; as, *Scipione prese Cartagine e la distrusse*, Scipio took Carthage and destroyed it; *Bruto congiurò contro Cesare e lo uccise*, Brutus conspired against Cesar, and killed him, &c.

The relative pronoun *il quale*, *la quale*, must agree in gender and number with its antecedent; as, *l'uomo il quale*, the man who; *la donna la quale*, the woman who.

Persona, a person, or any other such denomination of the feminine gender, appropriated as a qualification to a man, according to our ancient writers, had its relative in the masculine; but modern ears seem to be a little hurt by such an apparent disagreement, and rather make use of *che*, in place of *il quale* or *la quale*.

The attribute of the proposition, whether it be a simple adjective or a participle, must always agree with the subject; therefore in the passive verbs, and in those intransitive verbs which are conjugated with *essere*, as the participle is always the attribute of the proposition, it likewise agrees always with the subject; as, *i soldati sono stati ammazzati*, the soldiers have been killed; *le don-*

ne furono rispettate, the women were respected ;
i vascelli sono arrivati, the ships are come ; *le fanciulle sono andate*, the girls are gone.

On the contrary, in transitive verbs whose tenses are compounded with the verb *avere*, the participle only modifies the object, and therefore agrees with it, as the true attribute of the sentence is the participle active *avente*, which is understood, and which agrees with the subject ; thus, *io aveva amato Pietro*, I did love Peter, is the same as to say, *io era avente Pietro amato*. But if one does not chuse to make the participle of transitive verbs agree with the object, it is then put in the masculine singular, supposing the universal substantive *un oggetto* an object to be understood, which object is afterwards determined by the following words ; thus one may say, *ho vedute molte persone*, *ho veduta molta gente*, I have seen many people, or *ho veduto molte persone*, *ho veduto molta gente* ; *ho aperto* or *aperte le vostre lettere*, I have opened your letters ; *ho veduta* or *veduto la vostra cortesia*, I have observed your politeness. This choice must be determined by the ear, and regulated by taste and harmony, which can only be acquired by a long practice of reading the most elegant writers, and of conversing with the most genteel speakers.

If the objective case is supplied by the infinitive of a verb, as shall be seen hereafter, the participle must have the masculine termination ; as, *avea desiderato di avere i libri*, he had wished to have the books ; *ho saputo scernere l'avarizia di colui*, I have known how to scorn the avarice of that fellow.

When the object of the transitive verb is a pronoun relative, or a personal pronoun placed before the verb in the fourth case, then it is better to cause the participle to agree with them.

When

When in a sentence there are two subjects in the singular number, both the verb and the attribute are placed in the plural number, and if one of the substantives is masculine and the other feminine, the attribute must be in the masculine; as, *tanto l'uomo quanto la donna sono morti*, both the man and the woman are dead.

If these substantives which form the subject of different genders are both in the plural, or one in the singular and the other in the plural, the attribute should rather be in the masculine than in the feminine gender, and it should be endeavoured to place the masculine substantive the nearest to the attribute, or give to the feminine substantive the preposition *con*. It will be therefore more elegant to say, *molte case e molti tempj rimasero incendiati*, or *molti tempj con molte case rimasero incendiati*, many houses and many temples were burnt, rather than *molti tempj e molte case rimasero incendiate* or *incendiate*.

When a single adjective, which is not the attribute of the verb, is joined to several substantives of different genders and different numbers, each substantive must have its proper article, if this is requisite, the adjective is to be put in the last place after all the substantives, and is to agree with the last of them which, if possible, should be in the masculine gender rather than in the feminine, in the plural number rather than in the singular; thus it is better to say, *le vittorie e i trionfi gloriosi*, rather than *i trionfi e le vittorie gloriose*, but never say, *i gloriosi trionfi e le vittorie*. But if the adjective should be repeated, or a different adjective should be given to each substantive, it would make the sentence still more elegant; thus, *le gloriose vittorie e i gloriosi trionfi*, or *le insigni vittorie e i gloriosi trionfi*.

Both

Both the participle present and the participle preterite of verbs are often used in Italian in an absolute manner without any auxiliary verb expressed, and are equivalent to what is called in the grammar for the Latin language, *absolute ablatives*; as, *farò un libro*, Dio concedente, *di volgare eloquenza*, I will make a book, God willing, on the Italian language; *mi pareva, che*, me renitente, *uscendo dal mio seno col mio spirito si partisse*, it seemed to me, that, coming out of my breast in spite of myself, it departed with my spirit; *abbiamo veduti questi cinque trionfi in terra, ed alla fine il sesto*, Dio permettente, *vedrem lassuso*, we have seen these five triumphs on earth, and at length we shall see the sixth, God permitting it, up in heaven. However the participle present, except in few cases, is very little used, the gerund being put in its place by the best part of our ancient authors, and by all the modern ones; as, *concedendolo Dio, permettendolo Dio*. *Renitente* has no verb in Italian, and no gerund; therefore it is to be used as its original Latin word. There are likewise other participles present, which are used without offending the ear; as, *veggente lui*, he being present; *durante la guerra*, during the war; *vivente il Re*, in the King's life; *sopravveniente la notte*, the night coming on, &c. which however may be turned into gerunds.

With regard to the participle preterite, the gerund of one of the auxiliary verbs is always to be understood; thus, *giunto adunque il familiare a Genova, e date le lettere, e fatta l'ambasciata, fu dalla donna con gran festa ricevuto*, the servant having come to Genoa, and given the letters, and delivered his message, was received with great joy by the woman; where—*essendo giunto, avendo date,*
avendo

avendo fatta, by a figure of ellipsis, are to be understood as it is expressed in the English.

Verbal names, as *commendabile* or *commendevole*, commendable; *rispettabile*, respectable; *amatore*, lover; *conoscitore*, a skilful man, &c. must, like other adjectives, agree with the substantive expressed or understood.

It will be proper here to observe, that in modern languages the use of the second person singular in addressing any person is deemed to be haughty and unpolite, or too familiar. In some languages, therefore, speaking to a single person, the second person plural has been adopted; and in other languages, it has been esteemed a greater degree of respect to make use of the third person, as if I was not speaking directly to you, but in the abstract, to your worship, your honour, or the like. *Signoria*, which is the word made use of in Italian to express this abstract, being of the feminine gender, all the pronouns which refer to it must be in the feminine, although we should be talking to a man. Moreover, the discourse may be addressed to a man with the pronoun in the third person feminine, without ever mentioning *vostra signoria*, which is supposed to be understood; thus we say, for example, *come sta vostra signoria questa mattina?* or *come sta ella questa mattina?* how do you do this morning?

When *vostra signoria* is the subject of the sentence, the attribute of the verb must be in the feminine gender; as, *vostra signoria è uscita di casa molto per tempo*, you went out very early; *ella si è degnata favorirmi con tanta bontà*, &c. you have deigned to favour me with so much kindness, &c. and not *uscito* nor *degnato*, although it be a man you are speaking to.

If

If in the progress of a speech, or of a letter directed to a man, these adjectives in the feminine gender should produce obscurity and confusion, this may be avoided by adding the substantive *persona*; as, *so che ella è troppo savia*, or *so che ella è una persona troppo savia*, I know you are too wise, but never *ella è troppo savio*; or if any body wishes to give it the masculine termination, a masculine substantive must be likewise added to it, as *uomo*, *personaggio*, or the like; thus, *ella è uomo troppo savio*, or *ella è troppo savio personaggio*. In this manner, that uniformity, so necessary in speech, is kept up; for the sake of which, *Anni-bal Caro*, who in his Letters has promiscuously used *voi* and *vossignoria*, speaking to the same person, is not imitated by correct writers.

CHAPTER IV.

OF THE GOVERNMENT OF VERBS.

It is necessary to remind the reader of the distinction already made between *transitive* and *intransitive* verbs, the former containing an attribute relative to some object, as, *amare*, to love; *leggere*, to read; *udire*, to hear, &c.; the attribute of the latter only modifying the subject of the proposition, as, *vivere*, to live; *correre*, to run; and therefore these require only the attribute and the subject. For although sometimes intransitive verbs seem to be accompanied by another noun, as the transitives are, such noun is not governed by the verb, but by a preposition that

is understood ; thus, *vivere lungo tempo*, to live a long time, means *per lungo tempo*, for a long time ; *vivere una vita stentata*, is the same as *in una vita stentata*, to live a hard life ; *córrere lungo tratto* is as much as *per lungo tratto*, to run a long space ; *dormire un breve sonno*, to sleep a short sleep, signifies *dormire per un breve sonno*, or *per lo spazio di un breve sonno*.

Transitive verbs, besides the subject, may be accompanied by another substantive, to express the object or second term of the relation which is pointed out by the attribute ; as, *Pilade ama Oreste*, or *Pilade é amico di Oreste*, Pylades loves Orestes, or is a friend to Orestes ; *Enea uccise Turno*, Eneas killed Turnus ; *i Greci incendiarono Troia*, the Greeks burnt Troy.

I said that transitive verbs *may be* accompanied by another substantive, because the attribute of a transitive verb is sometimes considered as a simple adjective that only modifies its subject ; thus, by saying, *io amo, io scrivo, io leggo*, I love, I write, I read, the occupation or action in which I am engaged is only expressed, without mentioning any object on which the action falls.

When the relative object is expressed, the verb, as has been already observed, from active may be turned into passive. In this case, the subject from which the action proceeds takes the preposition *da* before it, to shew that the action depends from it, or the preposition *per*, to denote that it is the efficient cause of the action ; as, *per la Reina e per tutti, fu un gran romore udito, che per le fanti e i famigliari si faceva in cucina*, by the queen and by all a great noise was heard, which was made in the kitchen by the maids and the footmen ; one might have said, *dalla Reina e da tutti, &c. dalle fanti e i famigliari, &c.*

It may be observed in the above example, that the passive verb may be formed, not only by the participle preterite and the auxiliary verb *essere*, but likewise by the third persons of the singular or plural of the active verb, putting before them the particle *si*; as, *dai famigliari si faceva*, &c.; so likewise one may say, *si scrissero le lettere da Pietro*, the letters were written by Peter.

In passive verbs also, one does not always consider the object on which the action or relation expressed by the attribute does fall. Sometimes the existence alone of an action or relation is considered; at other times the subject from which the action is derived, but not any object, in which the action finishes. In these cases it is called an *impersonal passive*, because only the third person singular of the active verb is used, preceded by the particle *si*; as, *si scrive*, *si leggeva*, *si ballerá*, one writes, one was reading, one will dance, equivalent to the French *on écrit*, *on lisoit*, *on dansera*, which perhaps gives a clearer notion of this Italian idiom than the English translation. Intransitive verbs, as it has been already mentioned, may be likewise used with *si* before the third person singular in a passive sense. But it must be observed, that in French the verb after the *on* is always put in the third person singular, although it may govern an object in the plural, whereas in the Italian, when a passive verb preceded by *si* has an object expressed in the plural, the verb must agree with it; as, *si scrivevano le lettere*, the letters were writing; *le scienze si riguardano come inezie*, sciences are looked upon as trifles; *si devono far camminare i fanciulli per la strada della virtù*, children must be made to walk through the path of virtue; which in French are all put in the

the singular, *on écrivoit les lettres, on regarde les sciences, &c. on doit faire marcher les enfans, &c.*

With regard to *reflected* and *reciprocal* verbs, it will be easily understood, that as in the first, the action returns back upon the subject itself as a relative object, this objective quality which the subject acquires is expressed by the pronouns *mi, ti, si; ci, vi, si*, according to what person and number the subject is in; and that as in the second the denominations which act are reciprocally subject and object, their objective relation is likewise expressed by the same pronouns in the plural number alone.

Many of the transitive verbs, besides a denomination expressing the object on which the action falls, may have another, either expressing in the attribute a relation of *direction* to some other object to which the action is *directed*; for example, when I say *io darô*, I shall give, immediately the thought presents to the hearer's mind, *what is given?* and *to whom?* the first is the object on which the action falls, the second is the object to whom the action of giving is directed;—or expressing a relation of *origin, dependence, remotion* and *separation* of one object from another. The object of the action, which may be likewise called the *direct* or *absolute regimen* of the verb, has never a preposition before it; the other two relations, which are called by the name of *indirect* or *relative regimen* of the verb, are each accompanied by prepositions expressing an *indicative sense*, as has been observed in the chapter of prepositions. The relation of *direction* is indicated by the preposition *a*, and the other, of *origin, separation, &c.* by the preposition *da*. There are likewise several *intransitive* verbs, whose attribute has a relative sense of direction to some object, or of origin, dependence, &c.

Etc. from some object with which the same prepositions are used.

I shall, in the first place, lay down a list of those verbs whose indirect regimen is accompanied by the preposition *a*, and afterwards I shall proceed to those which are distinguished by the preposition *da*.

*Verbs whose Indirect Government requires the
Preposition A.*

Dare, to give.

Promettere, to promise.

Concedere, to grant.

Chiedere, to ask.

Rubare, to steal.

Involare, to carry off.

Crederè, to believe.

Apparecchiare, to prepare.

Commettere, to give commission.

Attenere, to keep a promise.

Proibire, disdire, to forbid.

Apporre, to accuse wrongfully.

Manifestare, to manifest.

Aprire, to open.

Palesare, to reveal.

Scoprire, to discover.

Fare noto, to let know.

Portare, to carry.

Recare, to bring, to fetch, to give.

Apprestare, to get ready.

Annoverare, to reckon.

Restituire, to restore.

Contendere una cosa, to dispute a thing.

Dare ad intendere, to give to understand.

Tener

Tener l'uscio, la porta, l'entrata, to keep the door
 against one, to hinder him from coming in.
Parlare, tener favella, to speak.
Tener segreto, tener credenza, to keep secret.
Celare, nascondere, to conceal.
Ringraziare, render grazie, to thank.
Rendere or restituire la grazia, to pardon, to re-
 store to one's favour.
Costringere or costringere, to force, to oblige.
Invitare, to invite.
Convitare, to invite to a feast.
Condurre, to conduct.
Indurre, to induce.
Scorgere, guidare, to guide.
Raccomandare, to recommend.
Ascrivere, to ascribe.
Attribuire, to attribute.
Imputare, to impute.

The three last, besides the thing which is ascri-
 bed, attributed, or imputed, and the object to
 which it is ascribed, &c. may have another deno-
 mination to signify the manner in which it is ascri-
 bed, &c. and this noun is likewise preceded by the
 preposition *a* ; as, *il perdonare l'ingiurie non si deve*
ascrivere a vergogna e ad infamia ad un uomo one-
sto, ma a gloria, e ad onore, the forgiving of injuries
 is not to be looked upon as shameful and infamous
 in an honest man, but on the contrary as glorious
 and honourable.

Lasciare, to leave.
Rilasciare, to let go.
Appigionare, to let.
Vendere, to sell.
Comprare, to buy.
Pagare, to pay,

These

These verbs, as likewise *dare*, besides the thing which is bought, sold, paid, given, &c. and the person to whom it is given, sold, paid, &c. sometimes have the price also expressed. If this is in an indeterminate manner, it must be preceded by the preposition *a*; as, *vendere, comprare, appigionare, &c. a caro prezzo*, or *a buon mercato*, to sell, to buy, to let, &c. at a dear price or at a cheap rate. If the price is determinate, with the verbs *lasciare, rilasciare, dare, appigionare, comprare*, it is likewise joined to the preposition *a*; as, *gliela lasciò, gliela diede, &c. a trenta lire, a quaranta ghinee*, he left it, he gave it to him at thirty pounds, at forty guineas; or with the preposition *per*; as, *l'ho dato, l'ho comprato, &c. per cento lire*, I gave it, I bought it for a hundred pounds; but with the verb *vendere*, it requires the preposition *per* expressed or understood; as, *ho venduto il vascello per mille lire, or mille lire*, I have sold the ship for a thousand pounds. The verb *pagare* has sometimes the preposition *con*; as, *con dieci lire è pagato abbastanza*, it is well paid with ten pounds; but generally it is suppressed; as, *ho pagato questa scatola dieci, trenta, cento scudi*, I have paid for this box ten, thirty, a hundred crowns.

But it is evident, that the prepositions belonging to the price have all the significative, and not the indicative sense, as they express by themselves the relation of condition or of means with which a thing is either sold or bought, &c. and therefore the price is not governed by the verb.

Darsi, to give one's self.

Applicarsi, to apply one's self.

Arrendersi, to surrender.

Avvezzarsi, to accustom one's self.

Accordarsi,

Accordarsi, to agree.
Appigliarsi, to take hold.
Arrischiarsi, to venture one's self.
Obbligarsi, to oblige one's self.
Opporsi, to oppose one's self.
Raccomandarsi, to recommend one's self.
Ribellarsi, to rebel.
Ricchiarsi, to complain.
Scusarsi, to excuse one's self.
Apparecchiarsi, *apprestarsi*, to prepare one's self.
Avvenirsi, to happen to do a thing, or to become one.

All the above verbs, although they have been styled *neuter passives*, are true transitive verbs, as the personal pronoun becomes the first relative object, and they may have another object to which the relation expressed in the attribute is directed; thus, *darfi*, *applicarsi*, *obbligarsi*, *avvezzarsi*, &c. *ad una cosa*, to give one's self up, to apply, to oblige one's self, to use one's self, &c. to a thing, is the same as to say, *dare se*, *applicare se*, *obligare se*, &c. *ad una cosa*.

The following are intransitive verbs, whose attribute has a relative sense of direction to an object.

Convenire, to become.
Appartenere, to belong.
Condiscendere, to condescend.
Giovare, to be useful.
Nuocere, to hurt.
Piacere, to please.
Dispiacere, to displease.
Pensare, to think.
Mancare, to fail.
Supplire, to supply.

Dilettare,

Dilettare, to delight.
Aggradire, aggradare, to accept kindly.
Bastare, to be sufficient.
Stare, sopra stare, to wait.
Indugiare, to delay.
Cominciare, prendere, to set about.
Resistere, to resist.
Réggere, sostenere, to bear.
Usare, to frequent.
Saper grado, to be obliged.
Star bene, to become.
Tornar bene, to be of use or pleasure.
Venire a grado, to please.
Venire in concio, to be to the purpose.
Venir meno, to fail, to faint.
Fuggir l'animo, to lose courage.
Voler bene, to love.
Arrivare, to arrive.
Correre, to run.
Tirare, to aim.
Giugnere, aggiugnere, to come, to reach.

In the following verbs,

Servire, to serve,
Ubbidire, to obey,
Soddisfare, to satisfy,
Cómpiere, to accomplish,
Adempiere, to fulfil,

the object may be considered either as that in which the action finishes, or as that to which the action is directed; for this reason the preposition is either used or left out; thus we say, *servire, ubbidire, soddisfare, alcuno*, or *ad alcuno*, to serve, to obey, to satisfy somebody; *cómpiere, adempiere il suo dovere*, or *al suo dovere*, to perform, to fulfil one's duty.

*Verbs whose Indirect Government requires
the Preposition DA.*

Separare, to separate.
Dividere, to divide.
Staccare, to pull off.
Divellere, *svellere*, to pluck up.
Partire, to separate.
Levare, to take away.
Affolvere, to absolve.
Cacciare, to turn away.
Cogliere, *corre*, to gather.
Accattare, to borrow.
Riconoscere, to acknowledge.
Sceverare, to sever.
Svolgere, *distorre*, *distornare*, to dissuade.
Ritrarre, to withdraw.
Sciogliere, *sciorre*, to free.
Disciogliere, to unbind.
Togliere, to take away.
Rubare, *involare*, to steal.
Chiedere, *richiedere*, *domandare*, to ask.

The last six may also govern the second object
with the preposition *a*.

Confessarsi, to make a confession.
Dipendere, to depend.
Derivare, to derive.
Degenerare, *tralignare*, to degenerate.
Deviare, to deviate.
Scampare, to escape.
Variare, to be different.
Alienarsi, to estrange one's self.
Absentarsi, to absent one's self.
Astenersi, to forbear.

Spiccarsi

Spiccarsi, to draw one's self away.

Dilungarsi, to go far.

Disciogliersi, to free one's self.

Riposarsi, to rest one's self.

Ritirarsi, to withdraw one's self.

Spedirsi, *spacciarsi*, to free one's self.

Cadere, to fall.

Fuggire, to run away.

Partire, to depart.

Uscire, to go out.

Guarire, *guerire*, to recover one's health.

Venire, to come.

Nascere, to be born or to arise.

The last six verbs often, and that very elegantly, have the preposition *di* before the second object instead of *da*; but then, as I have observed in the chapter on prepositions, there is always an universal or appellative denomination understood with the preposition *da*; thus, *venire*, or *partire*, or *fuggire*, or *uscire di Parigi*, supply *dalla città di Parigi*; *nascere di padre nobile*, supply *dalla stirpe di padre nobile*; *guarire delle lebbre*, supply *dal male delle lebbre*.

There are many other verbs which seem to govern an object with the preposition *di*. It is, however, clear enough, that such nouns are not governed by the verbs, but by a suppressed universal substantive, which is governed by a preposition expressing the manner, the matter, the instrument or the motive, for, with, or by the means of which the action or relation expressed by them does exist, and to which end *con* and *per* are the most proper prepositions, which, with their substantive, are likewise very often, and as often as one pleases, explicitly used; thus we say, *accusar uno per delitto di furto*, to accuse one of the crime of theft;

theft; *punir uno con pena di morte*, to punish one with the pain of death; *ornare una cosa con fregi d'oro, o d'argento, &c.* to adorn any thing with silver or gold ornaments; but for the sake of brevity it is commonly said, *accusare uno di furto, punir uno di morte, ornare d'oro, o d'argento una cosa, &c.*

It happens likewise, that many other verbs, particularly of the intransitives, are considered as governing nouns with the preposition *di*. I shall lay down a sufficient number of examples, by attentively observing which, the learner will easily come into the way of considering what may be supplied on all other occasions.

Morir di fame, supply *per cagione*, to die with hunger.

Vivere di limosine, supply *col mezzo delle limosine*, to live on alms.

Abbisognar di poco, supply *quantità*, to need but little.

Ardire di dire, supply *la falsità, la temerità*, or *aver l'ardire di dire*, to have the boldness to say.

Avere, or tenere del semplice, supply *la qualità*, to have somewhat of the simpleton.

Mancare della sua fede, supply *nel mantenimento*, to break one's word.

Mancar d'animo, supply *nella fortezza*, to lose courage.

Alcuni paesi mancano d'ulivi, supply *nella produzione degli ulivi*, some countries produce no olives.

Degnar di mirare, supply *la grazia, il favore*, or *aver la degnazione di mirare*, to deign to look.

Usare di dire, supply *il costume, la frequenza*, to be accustomed to say.

Sentir dello scemo, supply *la qualità*, to have something of the fool.

Sentire d'amaro, supply *il sapore*, to taste bitter.

Passar

Passar della presente vita, supply dal luogo, to die.

Alessandro muor di quella vedova, supply per amore, Alexander is dying of love for that widow.

Morir di rabbia, di sdegno, delle risa, supply per eccesso, to die with rage, with anger, with laughing.

Morir di fame, di sete, di sonno, supply per cagione, to die with hunger, with thirst, with sleep.

Morir del male, supply per la forza, to die by the violence of the disease.

Empire la cassa di danari, supply con quantità, con buon numero, to fill the coffer with money.

Farò quello di che tu m'hai pregato, supply per l'adempimento, I shall do what you requested of me.

Menare orgoglio della nobiltà, supply a cagione, to be proud on account of one's birth.

Fornire di qualche cosa, supply coll'uso, to provide something.

Biasmare uno di viltà, supply per il vizio, to blame one for cowardice.

Riprendere uno di qualche cosa, supply a cagione, to reproach one for something.

Pagare di questa e di quella, supply il prezzo, to punish one for this and for that.

Abbattersi di dirne una vera, supply nel caso, to happen to tell a truth.

Accendersi di una bella giovine, supply per amore, to be inflamed with the love of a beautiful young woman.

Attristarsi di qualche cosa, supply a cagione, to grieve for something.

Beffarsi, riderli di alcuno, supply per la ridicolezza, to laugh at one.

Crucciarli

Crucchiarsi or *corrucciarsi di qualche cosa*, supply *a cagione*, to grieve for something.

Gloriarsi di qualche cosa, supply *a cagione*, to glory in something.

Informarsi di qualche cosa or *di qualcuno*, supply *colla notizia*, to take information about something.

Piccarfi di qualche cosa, supply *a cagione*, to be offended at something.—It is likewise used in the sense of pretending to know something; as, *si picca delle cose naturali e divine*, supply *nella scienza*, he pretends to much knowledge in things both natural and divine.

Many other examples of this kind might be quoted, and are to be found in abundance in every page of the best writers; but these will suffice for the present. With a little attention, and a master able to give true directions, a learner will easily acquire the spirit of this kind of idiom, which is nothing but a figure of *ellipsis*.

CHAPTER V.

OF THE GOVERNMENT OF ADJECTIVES.

ADJECTIVES which are said to govern nouns with prepositions are nothing else but attributes belonging to a substantive with which they are united by the verb *essere* expressed or understood; for *un uomo grato a Dio*, a man grateful towards God, is the same as *un uomo, il quale è grato a Dio*, a man, who is grateful towards God; *persona aliena dallo studio*, a person averse from study, is the same as *persona, la quale è aliena*, &c. a person, who

is *averse*, &c. They must therefore be used in the same manner as the verbs mentioned above, according to the relation marked by these adjectives of *direction* to an object, or of *separation*, *division*, *derivation*, &c. from an object.

Thus the following adjectives will govern a noun with the preposition *a*.

Grato, grateful.

Odioso, hateful.

Fedele, faithful.

Infedele, unfaithful.

Ribelle, rebel.

Disleale, disloyal.

Utile, useful.

Disutile, useless.

Atto, *acconcio*, fit, proper.

Abile, *idóneo*, able.

Pronto, ready.

Inclinato, inclined.

Disposto, disposed.

Sólito, usual, &c.

And the following will govern with the preposition *da*.

Alieno, *averse*.

Esule, exile.

Sicuro, safe.

Diviso, separate.

Diverso, *differente*, different.

Immune, *puro*, *libero*, free.

Privo, *mancante*, *sprovvisto*, *scarso*, deprived, unprovided, &c. and the like, have the object of privation with the preposition *di*; as, *privo* or *mancante di amici*, *sprovvisto di viveri*, *scarso di denari*, deprived of friends, unprovided with victuals,

tuals; scarce of money; but supply *privo* or *man-
cante in numero d'amici*, *sprovisto nella quantità di
viveri*, *scarso nel possesso di donari*, &c.

The construction of the following adjectives, which precede a denomination with the preposition *di*, may be explained by the same principle.

Certo dell'onestà, &c. supply *circa l'esistenza*, certain of the existence of her honour.

Incerto de' futuri casi, supply *circa l'evento*, uncertain about the event of future cases.

Consapevole di questo amore, supply *circa la corrispondenza*, conscious of the mutual intelligence in this love; *mal consapevole del fatto*, supply *circa la natura*, ill informed of the nature of the fact.

Prático di questa sorta d'anticità, supply *nella scienza*, skilful in the knowledge of this kind of antiquities.

Ricco di denari, *póvero di senno*, supply *nella quantità* or *nel possedimento*, rich as to money, poor in regard to sense.

Cúpido di denari, supply *nel possedimento*, desirous to possess money.

Avaro de' suoi favori, supply *nella distribuzione*, reserved in dispensing his favours.

Liberale egli del suo onore, e voi del vostro amore, supply *in far prova*, he liberal in giving proofs of his honour, and you of your love; *faró liberale del mio guiderdone*, supply *nella cessione*, I shall be generous in giving up my reward.

Abbondante de' beni della fortuna, supply *nella quantità*, abounding in the gifts of fortune.

Scarfa dell'onor suo, supply *nel mantenimento*, failing in her honour.

Vuoto d'ogni valore, *pieno d'ogni orgoglio*, supply *per la mancanza* and *per l'abbondanza*, empty of all valour, full of all pride.

Vestito

Vestito di bianco, di seta, di panno, supply *con un ábito di color bianco, con un ábito di seta, &c.* dressed in white, in silk, in cloth.

Ignudo e sfornito di gente armata, supply *nella provisione*, unprovided with armed people.

Bello della persona, supply *nella figura*, a person of a beautiful figure.

Nóbile di costumi, antico di sangue, supply *per la bontá de' costumi, per discendenza di sangue*, noble in his manners, and of an ancient family.

Colpévole di quello, che ciascuno lo accusa, supply *a cagione*, guilty of what every body accuses him with.

Innocente di ciò, supply *a riguardo*, innocent with regard to that, &c.

With regard to the other prepositions, *in, con, senza, per, fra, tra*, it is evident they have always a significative sense; and therefore the nouns they precede are governed by them, and never by a verb or an adjective; as,

Cercare per vie distorte, to seek through distorted ways.

Conferire con Pietro, to communicate with Peter.

Risompensare coll' asprezza, to reward with roughness.

Percuótere col bastone, to strike with a cudgel.

Avanzare nel camino, to advance in the road.

Aggirarsi per diverse provincie, to wander thro' several provinces.

Convertirsi in pietra, to be changed into a stone.

Risólversi in acqua, to melt to water.

Andare pel mondo, to go about the world.

Passare per Londra, to pass through London.

And a great many more, as may easily be seen in reading Italian authors.

CHAPTER VI.

OF VERBS USED IN THE INFINITIVE, OR IN ONE OF THE DEFINITIVE MOODS, INSTEAD OF SUBSTANTIVE NOUNS.

THE Italian language, following the genius of the Latin, very often makes use of a verb in the infinitive mood in order to express an *abstract idea* of some action, property or relation in place of a metaphysical or abstract substantive, which will be easily understood by a few examples. *L'èssere avaro é cosa sconvenevole*, is the same as to say *l'avarizia é cosa sconvenevole*, avarice is unbecoming; *l'èsser vivo* or *il vivere é cosa dolce*, is the same as *la vita é cosa dolce*, life is a sweet thing, or it is sweet to live; *l'èsser sano é cosa desiderabile*, is the same as *la sanità é cosa desiderabile*, health is a desirable thing.

This manner is both elegant and convenient, not only by contributing very much to copiousness in speech, but likewise by supplying often the place of substantives not yet in use to express several abstract ideas. For example, there is no substantive to express the action of teaching, learning, eating, drinking, which must be expressed in Italian by the infinitives *l'insegnare*, *l'imparare*, *il mangiare*, *il bere*.

The infinitives employed in such an office are preceded by the masculine article when an article is required, in the same manner as would be done

done with the denomination to which they are equivalent, and in whose place they stand.

These same infinitives may occupy the place of the *subject* or of the *object* in the sentence. In the following one, the infinitive acts as subject: *L'aver nelle miserie compagni suol essere grande alleggiamento di esse, e il vedere, e il ricordarsi delle maggiori avversità in altrui, suole o dimenticanza, o alleggiamento recare alle sue*, it is a great alleviation of one's miseries to have companions in them; and to see and recollect the greater adversities of others, produces either forgetfulness or diminution of one's own misfortunes. In the following it acts as object: *Altri in contraria opinione tratti, affermavano il bere assai, ed il godere, e l'andar cantando attorno e solazzando, ed il soddisfare d'ogni cosa all'appetito, che si potesse, e di ciò che avveniva ridersi e beffarsi, essere medicina certissima*, others following a contrary opinion affirmed, that a most certain remedy was to drink much, and to rejoice, and go about singing and diverting themselves, and satisfying their appetite in every thing they were able, and in laughing at every thing that happened.

This infinitive is likewise used with the prepositions in the same manner, and according to the same rules with respect to substantives.

It is not always that the verb, acting as relative object of the sentence, is put in the infinitive mood; it is sometimes used in the indicative or in the subjunctive with the conjunction *che*; thus one may say, *tutti concedono la virtù essere necessaria alla felicità*, or *tutti concedono che la virtù è necessaria alla felicità*, every body agrees that virtue is necessary in order to be happy; *nessuno dubita non essere la virtù necessaria alla felicità*, is the same

same as *nessuno dubita che la virtù non sia necessaria alla felicità*, nobody doubts that virtue is necessary towards happiness.

It often happens, that the verb cannot be put in the infinitive, but must necessarily be put in one of the definitive moods. The discrimination is very nice; but the following observations will be of important use for the learner's direction.

If the verb which serves as a relative object belongs to the subject of the principal sentence, it is put in the infinitive; thus, *voglio andare a casa*, I will go home, *andare* belongs to the subject *io*, which is understood.

But if this verb belongs to another denomination different from the subject of the principal sentence, then it must be put in a definite mood, and the noun to which the verb belongs becomes the subject subordinate of this subaltern sentence; as, *voglio che tu vada a casa*, I will have you go home; in which the verb *vada* belongs to the pronoun *tu*.

When the verb of the principal sentence or proposition expresses a passion of the mind, as, *mi piace*, I like; *mi duole*, I am sorry; *temo*, I fear; *spero*, I hope; *voglio*, I will; *desidero*, I wish; *m'incresco*, I regret, and the like,—it must be observed whether the subjoined verb is connected with or belongs to the principal subject, in which case it must be put in the infinitive, and, excepting with the verb *voglio*, it may be preceded by the preposition *di*; as, *voglio far la tal cosa*, I will do such a thing; *desidero, bramo, mi piace, temo, spero, godo, m'incresco di far la tal cosa*, I desire, I wish, I like, I fear, I hope, I am pleased, I am sorry to do such a thing; in which case, not the infinitive, but a substantive understood, whose signification is determined by the infinitive, is the true

true object of the principal verb ; as, *desidero, bramo l'opportunità, mi piace l'occasione, temo l'incertezza, &c.*

But if this subjoined verb, acting as objective, belongs to another denomination, then it is to be put in the subjunctive, because the event or action expressed by it is not affirmed, but only pointed at ; therefore one must say, *voglio, desidero, godo mi spiace, &c. che tu faccia la tal cosa.*

When the principal verb expresses an action of the mind, the subjoined verb may be always put in the infinitive, with this difference, that if it belongs to the subject, it is commonly preceded by the preposition *di* ; as, *egli sa, crede, dubita, pensa, conosce, di essere innocente*, he knows, believes, doubts, thinks, is conscious he is innocent.

Whereas, if it belongs to another noun, it never has the preposition ; as, *io so, credo, parmi, dubito, penso, conosco lui esser reo*, I know, believe, think, doubt, am conscious that he is guilty.

The same may be observed with regard to the verbs *dire*, to say ; *narrare*, to relate ; *sentire*, to feel ; *provare*, to experience ; *affermare*, to affirm ; *negare*, to deny, and the like.

However, as with the above verbs the secondary verb may also be put in a definite mood, attention must be paid to the following distinction :

If the principal verb implies an affirmation, and expresses an undoubted knowledge of the thing, the secondary verb is put in the indicative ; as, *so, conosco, vedo, comprendo, che ciò è vero*, I know, am conscious, see, comprehend, that this is true.

But if the principal verb is used with a negation, or implies uncertain knowledge, and only probable or doubtful, the secondary verb is put in the subjunctive ; as, *non so, non conosco, dubito, credo,*

do, parmi, che ciò sia falso, I do not know, I am not conscious, I doubt, I believe, it seems to me, that this is false.

With the verbs *andare*, to go; *venire*, to come; *giungere*, to arrive; *scendere*, to descend; *ascendere*, to ascend; *tirare*, to draw; *condurre*, to conduct; *accompagnare*, to accompany; *spingere*, to push; *mandare*, to send; *indurre*, to induce; *muovere*, to move; *sforzare*, to force, and all those verbs which signify any kind of movement, either real or metaphorical, the verb is to be put in the infinitive with the preposition *a*; as, *ei va, giugne, spinge, manda, induce, &c. a prendere*, or *a lasciare la tal cosa*, he goes, &c. to take or leave such a thing.

With the verbs *raccomandare*, to recommend; *commettere*, to give commission; *incaricare, comandare*, to command, if the secondary verb is put in the infinitive, it must be preceded by the preposition *di*; as, *vi raccomando, vi commetto, v'incáro, vi comando di venir qui, di andare in campagna*, I recommend to you, I command you to come here, to go to the country.

But if it is to be put in a definite mood, it must be the subjunctive; thus, *vi comando, &c. che venghiate qui, che andiate in campagna*.

With the verbs *pregare*, to request; *consigliare*, to advise; *esortare*, to exhort; *persuadere*, to persuade, and the like, the subjoined verb may be put either in the subjunctive or the infinitive with the prepositions *di* or *a*; thus, *vi prego, vi supplico, che mi facciate questo favore*, or *vi prego di farmi, or a farmi questo favore, vi consiglio, vi esorto, vi persuado, che andiate in América*, I advise you, I exhort you, I persuade you to go to America, or *vi consiglio, &c. di andare, or ad andare in América*.

CHAPTER VII.

SOME PARTICULAR OBSERVATIONS ON
THE INFINITIVE AND GERUND.

THE verb *essere*, to be, joined to the infinitive of another verb by the preposition *a*, expresses the same idea the second verb would do by itself, if in the same mood and tense of the verb *essere*; as, *io mi credo che le suore sien tutte a dormire*, viz. *dormano*, I believe the nuns are all sleeping; *fa che qui sieno a desinar meco*, viz. *desinino*, or *vengano a desinare*, cause them to come and dine with me. The verb *stare* is used in the same manner; as, *stanno a giacere*, viz. *giacciono*, they are laying down; *io stava a dormire*, viz. *io dormiva*, I was sleeping, &c.

The infinitive of a verb preceded by the preposition *per*, and the verb *essere*, implies a future time; as, *in pochi dì era per andare in Granata*, in a few days he was going to Granada; *i cotali son morti, gli altrettali son per morire*, such are dead, such others are very near dying.

The infinitive preceded by the prepositions *con* and *in*, is equivalent to a gerund; as, *col gittare, in amare, nel leggere*, in throwing, in loving, in reading, &c. are the same as *gittando, amando, leggendo*.

The infinitive, without the apparent support of a verb before it, and which has been called by grammarians a suspended infinitive, is used to express a sudden motion of wonder, grief, anger or joy, but it is really nothing but an elliptical construction,

struction, as there is always something to be understood ; thus, when in Boccaccio it is said, *ecco medico onorato, aver moglie, ed andar la notte alle femine altrui*, viz. *ecco azione da medico onorato la quale é aver moglie ed andar la notte alle femine altrui*, behold an action worthy of a physician that is a man of honour, to have a wife, and to go in the night-time to other peoples women ; and, in another place, one complaining for not being able to ransom a coat of his, says, *e a dire che io il lasciassi a costui per trentotto soldi ?* viz. *é possibile che s'abbia a dire*, &c. is it possible that it should be said, that I must leave it to this fellow for thirty-eight pence ? Many other examples might be quoted to shew the grace, elegance and force of this manner of expressing the warmth of those motions of the mind.

Personal pronouns with the infinitive have been variously used in the first and in the fourth case, the latter in imitation of the Latin. However, it is to be observed, that *me* and *te* in the fourth case sound too harsh to modern ears, and are become obsolete ; therefore, in place of saying, *converrebbe me éssere laudatore*, it would be necessary I should be a panegyrist ; *conoscerai te non dover ciò fare*, thou wilt be conscious thou must not do so,—at present we say, *éssere io ; non dover tu*. But the pronouns of the third person, *sé, lui, lei*, in the fourth case, are equally used as *egli* and *ella* in the first ; thus, *dicendo sé aver vinto il palafreno*, saying he had gained the horse ; *afférmansé lui éssere stato degli Agolanti*, they affirm he was of the family of Agolanti ; *non bastándogli d'ésser egli divenuto ricchissimo*, it not being sufficient to him to have become very rich.

When pronouns accompany a gerund, they should always be in the first or subjective case ; as,
una,

una tavola ordinata in guisa, che stando tu in piè, vi possi le reni appoggiare, a table settled in such a manner that, standing thou on thy feet, mightest lean thy back to it; *veggendolo io*, I seeing him; *dormendo egli*, he sleeping; *ella tacendo*, she being silent.

There are some examples in the classics wherein the third personal pronoun has been used also in the objective case; as, *latrando lui*, he barking; *ardendo lei*, she burning.

A gerund, joined to the verb *mandare*, to send, is equivalent to an infinitive, preceded by the preposition *a*; thus, *la mandò pregando* is the same as *la mandò a pregare*, he sent to request of her; *mandò cercando in più parti*, viz. *mandò a cercare*, he sent to seek in several parts, &c.

A gerund, joined to the verbs *andare* and *venire*, expresses a continued frequency and succession of the action pointed out by the gerund; as, *venirsi distendendo*, to be distending himself; *mi verrete sostenendo*, you will be sustaining me; *andava cogliendo*, he was gathering; *andar domandando*, to be asking, &c.

To the same purpose the gerund is sometimes duplicated by putting in the gerund the above verbs *andare* and *venire*; as, *venendo i due giovani usando insieme*, the two young men frequenting one another; *andando guatando per tutto*, looking every where about.

The preposition *in* is very often with elegance put before the gerund; as, *in amando*, *in aspettando*, &c.

CHAPTER VIII.

OF THE CONSTRUCTION OF ORDER, OR OF THE
DISPOSITION OF THE PARTS OF SPEECH.

WHEN by means of words we communicate to others our ideas according to the natural order, the construction is called *simple*, and when there is any derangement or perturbation of this order it is called *inverted*.

This is not the place to examine, much less to contend with philosophers what is the natural order.

I shall only venture to say, that the true natural order should be that which will cause the ideas of the objects, of their qualities, and of their relations, to arise in the minds of those who listen to us, in that same succession with which they might acquire them by themselves, if they were to observe them with their own senses, and therefore in that same order with which they have been acquired by ourselves,—not in that order with which they are awakened or revived in our mind after they have been already acquired; for no kind of certain order could be fixed in such a case, as that object, or quality, or relation, which more strongly strikes the imagination, or puts in motion the affections of the heart, will certainly be the first idea which will present itself to be uttered, and thus from the beginning invert the order of the parts of speech; and as the mind and the heart are differently affected according to the various unions

unions and complications of ideas which are formed in us at observing or recollecting an object accompanied by different circumstances arising from different interests and opinions; thus there arises also a difference in the disposition of the several parts of speech in the inverted construction.

The order in which the succession of ideas is formed in our mind when we observe an object by ourselves, seems to be this: The first we acquire is the complex idea of the object, afterwards we receive the distinct ideas of its qualities, and then there follow the ideas of its relations with other objects.

To cause the same ideas to arise in others by means of words, it is necessary to put, in the first place, a *substantive*, which expresses the principal subject that is spoken of; and if this substantive needs a qualification to determine it, there must be added to it one or several adjectives, or another substantive accompanied by the preposition *di*, or an incident sentence, according as it will best answer the purpose. To this must succeed the *denomination of the quality or attribute* which is conceived to exist or not exist in that subject; and to express the presence or the absence of such quality, the verb *effere*, either by itself or preceded by a negation, is to be put between the subject and the attribute. In fine, if the quality signified by the attribute is relative to other objects, the *denominations of such objects* are to be expressed, joined to their qualifications, if they have any.

The proper place for *adverbs of affirmation or existence* is after the verb *effere*, either expressed or implied in another verb; adverbs of *quantity or quality* should be placed after the attribute. A proposition or sentence which is dependent or subordinate, or in any manner connected with another,

ther, must begin with the *conjunction*. The *prepositions* and the *articles* are always to be put immediately before those denominations which are determined by the article, or whose relation is signified or indicated by the prepositions. The *interjections* can have no fixed place; but as they express the passions of the soul, they should be placed near those words which point out the cause of our passions.

Gerunds and *participles*, as they are adjectives, must be placed, like other adjectives, after their substantives. It must however be observed with regard to gerunds and participles, that when they are used in an absolute manner, being equivalent to what is called the ablative absolute in the Latin language, the participles present may be put either before or after, especially when they are accompanied by personal pronouns; as, *me presente, presente me*. The participles past and the gerund are always put before their substantives; as, *essendo venuto il tempo, essendo amata la virtù, &c.*

However, it is not always necessary to follow this *simple* construction of speech, according to the natural order of the acquisition of ideas; on the contrary, it is often elegant to vary it and invert it. The inverted construction is a high characteristic feature of the Latin language. The variety in the cases or terminations of the nouns in the Latin, renders easy the distinction of their several relations, and therefore the order of it may be inverted in many ways without the least detriment to perspicuity. Languages which are deprived of such a variety of terminations cannot so freely make use of inversions without sometimes producing obscurity. For example, *Cesare vinse Pompeo*, Cesar conquered Pompey, is the natural order, and cannot be said otherwise, either in Italian

or
.

or in English, whereas in Latin it may be said, *Cæsar vicit Pompeium, Pompeium vicit Cæsar, vicit Cæsar Pompeium, Cæsar Pompeium vicit*; but if one should put in Italian the words in the same position, and say, *Pompeo vinse Césare*, he would say that Pompey conquered Cesar, which would be quite the contrary of the first proposition; and by saying, *vinse Césare Pompeo*, or *Pompeo Césare vinse*, no person who is ignorant of the history would ever understand who is the conqueror or the vanquished; for whenever both the subject and the object are of the same number, and the signification of the verb may suit both equally, the natural order must necessarily be preserved,—the subject must be placed before the verb and the object after it,—in order that the sentence may not be involved in obscurity.

On the contrary, when two denominations are of two different numbers, or the meaning of the verb can be adapted only to the subject, then the inverted order may be freely used in the Italian language, without any danger of confusion; even the inversion in such a case is of great use to remove that weariness and disgust which must necessarily arise from a construction ever uniform; thus one may equally say, *dissuase Régolo i Romani dal far la pace*, Regulus dissuaded the Romans from making peace; *trassero i Greci la loro mitologia dall'Egitto*, the Greeks got their mythology from Egypt,—as *Régolo dissuase i Romani*; *i Greci trassero la loro mitologia*, &c.

Inversions generally take place in passionate or affectionate speeches; as a person who is agitated by the perturbation of strong passions cannot be coolly analysing his ideas, so as to place the subject first, then the verb, afterwards the attribute, &c. What concerns him most, what is the cause of his perturbation,

perturbation, he will utter first, whether the subject or the object of the verb, or any other term of relation.

Two rules must be carefully attended to, whatever order, simple or inverted, one chuses to follow.

1^{mo}, Never to suffer a word to remain insulated, or by itself; for example, an adjective without a substantive; a verb without its subject; a subject or an object without the verb; an incident proposition without a denomination to which it should refer; a dependent or subordinate proposition without the principal one.

2^{do}, That all the parts of speech should exactly agree with one another, according to the rules of the construction of regimen.

The art of placing the words, especially in the inverted construction, is of the utmost nicety in the Italian language; and as, not an uniform, but a varied harmony, is one of its peculiar characteristics, the ear alone must direct it; however it must be in such a manner as that perspicuity, which is the chief aim, be always observed.

This must be the most difficult point for a stranger, who can attain to the perfection of the Italian language only by having the good luck to meet with a person who is fit to direct him, and who can harmonize well his reading, which he must constantly practise for a considerable time.

As a few observations, joined to practice, may be of use to the learner, I shall remark, that the harmony of the Italian language arises,

1st, By tempering and qualifying the vowels of a strong and open sound, which are in the first place *a*, then *o* open and *e* open, with those of a weaker and closer sound, which are *o* close, *u*, *e* close and *i*, as likewise the strong consonants, which

which are the following, always increasing in a progressive proportion, *m, n, t, p, f, f, gb*, and *cb* followed by *e* and *i*, or *g* and *c* followed by *a, o*, and *u, r* and *x*, with the soft ones *b, d, l, g* and *c* followed by *e* and *i*.

2*d*, By intermixing the softness of those words which have few consonants with the gravity of those which have many.

3*d*, By a judicious disposition and convenient distribution of the accents, skilfully interweaving the words which have the accent on the penultima with those which have it on the last syllable, and those that have it removed two or three syllables from the last, known by the denominations of *parole piane, tronche* and *sdrucchiole*, and balancing also the long words with the short.

4*th*, By varying opportunely the construction, in which a middle way should be kept between the constant uniformity of some modern languages, and the many transpositions or inversions of the Latins, which have often by *Boccaccio* and his followers been imitated to a disgusting excess.

It is moreover to be observed, that the same harmony is not suitable to every kind of speech. In familiar discourse, in a dialogism, in a letter, in a narration, a soft flowing harmony is requisite, such as never to offer any thing constrained or displeasing, whilst, at the same time, it must not produce tediousness and satiety. In a grave, solemn, important speech, the harmony must be resounding and majestic, on account of which the inversions may be more freely used; and as the thoughts are to be more sublime, and the style fuller and more sonorous, the words must be more elegant and chosen, the figures more lively, guarded however from the false glittering of bad taste. Extremes must be shunned, so as not to mistake bombast

baft for a grave and majestic ftyle, nor fall into a mean infipid one, whilst we wifh to be natural, fmooth and flowing. Great care befides muft be taken to hinder an exceffive inclination for elegance from involving our fpeech in an offensive obfcurity or a tirefome affectation.

CHAPTER IX.

OF THE IRREGULAR CONSTRUCTION, AND OF GRAMMATICAL FIGURES.

IN all languages, fome alterations of the ftated rules of conftruction have been introduced with a view either of elegance or of brevity, which alterations have been arranged under the name of *grammatical figures*. The Italian language abounds very much in thefe figurative modes, which are of great ufe in multiplying its idiomatic beauties and graceful varieties.

Thefe figures are five.

1^{mo}, Of redundancy, known by the Greek name of *pleonafme*, which caufes fomething unnecessary, or even fuperfluous, to be added, in fuch a manner as to give fpeech a greater fullnefs, or to add ftrength to expreffion and ornament to ftyle.

2^{do}, Of *ellipfis* or deficiency, in virtue of which fome part of fpeech is left out, but fuch as may be very eafily underftood, and fupplied by the imagination.

3^{tio}, Of *filepfis* or conception, which is when the fense is conceived in a different way than the

words direct, as when some parts of speech do not duly agree with the others.

4to, Of *enallage* or permutation, by which one part of speech is put in place of another.

5to, Of *hyperbaton* or inversion, by which the natural order of the construction is inverted.

I shall briefly examine each of them, so as to enable the learner to relish the immense quantity of these *veneres*, to make use of the Latin expression, in which the elegant Italian authors, whether in verse or in prose, both ancient and modern, do abound.

As I suppose the learner to be by this time sufficiently able to translate the sentences which are set down as examples, I shall desist from doing it any longer.

Of the Figure of Pleonasm.

All the expletive particles, in Italian *particelle espletive* or *ripieni*, belong to this figure. The use of such expletive particles is perhaps peculiar to the Italian language, nor can they easily be translated into another language. They are of two kinds; some of them are used to enforce the discourse, and are called *ripieni di evidenza*; the others are purely for ornament, *particelle esornative*.

Of the first kind are:

Ecco. It is used at the beginning of a sentence; it gives force to the discourse by denoting readiness of action, or emotion of the heart; as, *ecco io non so ora dir di no; ecco la cosa é riuscita tutto al contrario; ecco io son ora per te ridotto a mal termine, &c.*

O o

Bene.

Bene. It is of great use to give force to the discourse, and is found in the beginning of an interrogative sentence, or of an affirmative answer, in which latter case the particle *si* may likewise be prefixed to it; as, *or bene, che n'avverrà? ben presto se ne fuggì; v'andrò si bene.* In the middle of the speech, it is often added to nouns, pronouns, verbs and adverbs; as, *ei sono de' ben leggiadri; gl'involò ben cento doppie; voi sapete bene, or troppo bene quello che avete a fare, &c.*

Bello. It acts as an adjective, implying a meaning of reality or asseveration; as, *per belle scritte di loro mano s'obbligarono, &c.; le portò cinquecento bei fiorini d'oro; le macine bell'e fatte; è un uomo bello e buono, ma pure, &c.*

Pure. It is equivalent to *quidem* or *sane* of the Latin; as, *fa pure; la cosa andò pur così; il dirà pure; egli è pur desso; pur finalmente, or pur una volta l'ho giunto; deb pur fassè così; erano pure allora smontati, &c.*

Già. It has likewise often the signification of *quidem, sane*; as, *fesser essi pur già disposti a venire; già Dio non voglia che, &c.; se già non fosse, or se pure, se mai non fosse, which are used in place of se già; rispose non già; il fece non già per amore, ma per interesse; non vi fu giammai, &c.*

Mai. *Mai sempre, or sempre mai*, is a stronger expression than *sempre*. *Maisi, mainò*, likewise for *si* and *no*. *Vi sarebbe egli mai quì alcuno? è egli mai possibile? quando mai si trovò, che, &c.? in che mai vi ho offeso? non lo posso trovare: dove mai si è fitto?* and many more, which, by losing *mai*, would lose also all their force and evidence.

Mica and **punto** give more energy to a negation; as, *non è mica uomo di poco affare; non è punto morto; senza punto mostrarsi adirato, disse, &c.; non è mica per timore, ch'ei si ritira, ma, &c.*

Tutta

Tutto likewise adds energy to an action; as, *stava tutto timido, e tutto confuso; tutto si raccapricciò; il gidoane tutto solo; tutto a piè fatti si loro incontro, ridendo disse, &c.*; *il letto con tutto Messer Torello fu tolto via; tutto soletto va passeggiando sulla spiaggia; tutto pensoso; tutta while, &c.*

Via or *vie* increases force when prefixed to comparative adverbs; as, *via* or *vie più, via meno.* Likewise when annexed to some verbs; as, *andar via; suggir via; gittar via; tor via; levar via, &c.*

Uno; as, *quest'uno solo, quell'uno*, in place of *questo solo, quello, &c.*

Ora; as, *or che non vai là dove sei aspettato? or che vorrà dir questo? &c.*

Altrimenti; as, *io non so altrimenti chi egli sia; egli nol volle fare altrimenti, &c.*

The personal pronouns are often repeated, in order to give more energy; as, *io il so ben io quel che farò; tu il vedrai bene tu, come ne sarai concio, &c.*

The following are used as ornative particles:

Egli is used indeclinably, without regard to gender or number, in the beginning, middle, and at the end of sentences, in the sense of *it*; as, *egli è il vero che, &c.*; *egli non sono ancora molti anni, &c.*; *a me par egli esser certo che, &c.*; *che caldo fa egli!*

Ella, in the same sense of *it*; as, *ella non andrà sempre così!* where the word *cosa* or *faccenda* is understood.

It is to be observed, that *gli* for *egli*, and *la* for *ella*, are not approved of by the academicians of the Crusca, nor used by correct writers, although

it is very common in familiar conversation at Florence, and other places in Tuscany.

Esso is likewise used as an ornamental redundancy, indeclinable for both genders and numbers, preceded by the preposition *con*, and followed by some of the personal pronouns; as, *voleva con esso lui digiunare*; *molto di questa incantazione rise con esso lei*; *insieme con esso loro*; *venga a desinare con esso noi*; *cenerai con esso meco*; *servirá bene con esso te*, &c.

Mi, ti, si, ci, vi, ne, either with *la* or without it, are elegantly redundant in the following expressions: *Io mi credo che niuno quí v'abbia*; *ei se la vive assai lietamente*; *non so se v'abbiate conosciuto un certo tale*; *tu di quá te n'andrai ben tosto*, &c.

Con, preceding *meco, te*, *feco*; as, *con meco, con te*, *con seco*, and *con esso te*.

Si is sometimes used in place of *anche*; as, *oltre à quello che egli fu ottimo filosofo morale, si fu egli leggiadrissimo, e costumato*: sometimes for *certainly*; as, *poniamo, che altro male non ne seguisse, si ne seguirebbe, che mai in pace, né in riposo con lui viver potrei*: but very often it is only an ornative particle; as, *la prima cosa, ch'io faró domattina, io andrò per esso, e si il ti recheró*; *se ti piace, si ti piaccia, se non, si te ne sta*, &c.

Non is often used as an idiomatic redundancy with *niente* and *niuno* after the verb *temere* or *guardarsi*, when it is feared that something may happen that is not wished for; as, *cominció a temere che il fatto non andasse a riuscir male*; *digli che si guardi di non aver troppo creduto, o di non credere alle favole di costui*.

The verbs *dovere, andare, venire*, are often used as a pleonasm; for example, *richiese che gli dovessero dare il battesimo*, for *déssero*; *tutto il venne considerando*, for *lo consideró*; *gli venne trovato un buon*

buon uomo, for *trovó*; *a me medesimo* *incresce* *andarmi* *tanto fra le miserie* *ravvolgendo*, for *ravvolgermi*; *vanno fuggendo* *quello che noi cerchiamo di fuggire*, for *fúggano*. It must be observed, that the verb *andare*, with the gerund of another verb, has often the signification of a frequentative, or of the continuation of the action; as, *andar dicendo*, *andar cantando*, *andar passeggiando*, &c. as has been mentioned before.

It is likewise to be observed, that *va a piovere*, *vado a dirvi*, *vengo di parlare*, are Gallicisms to be carefully avoided, and which foreigners are apt to fall into.

Of the Figure of Ellipsis.

Many elliptic manners of speaking are so much in use, that they are rather looked upon as common, and not as figurative expressions; such are, 1^{mo}, The suppression either of the subject, or of the verb, or of any thing else that is common to sentences which succeed one another; as, *egli é un uomo dotto, e onesto*, in place of *egli é un uomo dotto, egli é un uomo onesto*: 2^{do}, The suppression of the universal substantive before the preposition *di*; as, *era di giorno, era di notte*, in place of *era in tempo di giorno, in tempo di notte*, of which many examples have already been produced: 3^{tio}, The suppression of personal pronouns when they are the subject of the sentence; as, *leggo, leggete*, for *io leggo, voi leggete*. I shall therefore only point out some which deserve particular notice.

Ellipsis of the substantive. — *Cader da alto, scender al basso*, supply *luogo*; *levarsi*, supply *dal letto*; *te ne daró tante*, supply *busse*, *che ti faró tristo*.

tristo per tutto il tempo che tu viverai; durar molto; poco, troppo, supply tempo.

Ellipsis of the adjective.—*L'ebbe da molto; or da poco; il conosceva da tanto, supply abile, capace, buono.*

Ellipsis of the verb in a finite mood.—*Se dagli occhi miei non fosse stato veduto, appena ch'io ardissi di crederlo, for appena è ch'io ardissi; meraviglia, che se' stato una volta savio, for meraviglia è; via di qua, for da via; qua, supply vieni; bene, for va bene; volentieri, for il farò volentieri, &c.*

Ellipsis of the infinitive mood.—*Egli giunse fin là, ma più avanti non poté, or non seppe, or non volle, supply andare or fare; non posso più, or non ne posso più, supply resistere or soffrire; risposi, impossibil che mai i suoi beneficj mi c'esan di mente, for essere impossibile. Andare, or mandare per una persona, or per una cosa, is a very usual way of speaking, where there is to be understood per chiamare, per cercare, per prendere; as, andarono per lui; mandate per i denari, &c.*

Ellipsis of the participle.—*Misero me! se ciò succedesse, a che fare'io? supply ridotto.*

Ellipsis of the gerund.—*Giunto il famigliare, date le lettere, e fatta l'ambasciata, for essendo giunto, avendo date; avendo fatta; venuta la sera, supply essendo, &c.*

Ellipsis of the preposition.—*Dar mangiare or bere, often used by Boccaccio in place of dar da mangiare, dar da bere. It is to be observed, that such ellipsis is used only when the prepositions are immediately preceded by dare, or when there is no adverb between. La Dio mercé, la vostra mercé, la sua mercé, and the like, supply per. When che stands for perché, the preposition per is suppressed, and the preposition in is suppressed when che stands for in cui; as, nel tempo ch'egli vivea, for in cui or nel*

nel quale vivea. Likewise with *costui, costei, costoro*, the preposition *di* is suppressed, and *a* with *cui* and *altrui*.

Ellipsis of the conjunction.—*Che* is often omitted after the verbs *temere, dubitare, parere*; as, *dubitava* or *temeva non gli avvenisse alcun male; parmi non sia ancor tempo.* The conjunctions *pure* and *così* may likewise be omitted when they are correlative to *quantunque* and *siccome*, provided the antecedent sentence is short, and therefore may easily be supplied; as, *quantunque fosse circondato da ogni parte, se ne fuggì; siccome temeva di qualche mala ventura, non volle restare.* Very often *perciò* is likewise suppressed; as, *il tempo minaccia, convien affrettarci.* The *e*, and, and the *o*, or, are also omitted, especially when several adjectives are united to one substantive, and then the conjunction is given to the last.

Ellipsis of the interjection.—*Misero me! lasso me! beato lui*, supposing *oh! or oh!*

The ellipsis of personal pronouns may be likewise used with several of the reflected verbs and impersonal passives; as, *più galee delle sue affondarono in mare*, for *si affondarono*; *agghiaccio ed ardo* for *mi agghiaccio*; *non migliorava, ma quasi più forte aggravava*, for *si aggravava*; *avvenne che il detto Patriarca ammalò a morte*, for *si ammalò*; *il qual Tiberio annegò nel fiume Albula*, for *si annegò*; *non lo lasciano annigbitire*, for *annigbitirsi*; *tre giovani impoveriscono*, for *s'impoveriscono*; *la Regina di Francia infermò gravemente*, for *s'infermò*; *la donna senza sbigottir punto con voce piacevole rispose*, for *sbigottirsi*, &c.

Of the Figure of Syllepsis.

This figure is very little used. We have it sometimes with the verb *avere*; as, *affai pochi vi ha, che nol véggano*, for *vi sono*.

Esso lei, esso loro, esso noi, esso voi, must be likewise reckoned in the number of syllepsis.

When participles are used in an absolute manner, or equivalent to what is called an ablative absolute in the Latin grammar, there appears sometimes to be a syllepsis when we say, *trovato una spada*, for *trovata*; *gettato piú dardi*, for *gettati*. But such a manner of expressing one's self is rather to be considered as an ellipsis of the gerund, which is to be supplied by saying *avendo trovato, avendo gettato*, which is as proper as *avendo trovata, avendo gettati*.

Of the Figure of Enallage.

The substitution of one part of speech for another is more frequent.

Of the adjective for the adverb; as, *chiaro conosco* for *chiaramente*; *ti dico aperto* for *apertamente*; *temo forte* for *fortemente*; *dolce parla, dolce ride, dolce sospira*, for *dolcemente*.

Of the participle for the infinitive; as, *fece venire lettere contrafatte da Roma, e fece veduto a suoi sudditi, &c.* for *fece vedere*.

Of the infinitive for the subjunctive; as, *quí ha questa cena, e non saria chi mangiarla*, for *chi la mangiasse*. This manner, I think, might be classed among the ellipsis, supposing *chi fosse per mangiarla*, or *chi avesse a mangiarla*, or *chi potesse mangiarla*.

Of the past determinate in place of the past indeterminate ; as, *alzata alquanto la lanterna, ebber veduto il cattivel d' Andreuccio, &c.* for *videro* ; *prese un salto, e fussi gittato dall'altra parte, for si gittó, &c.*

Of the subjunctive for the indicative ; as, *vedi bestia d'uomo, che ardisce, dove io sia, a parlare prima di me, for dove io sono.*

Of the past indeterminate for the present indicative ; as, *Anichino gittó un gran sospiro ; la donna guardátolo disse : che avesti Anichino ? duolti costí ch'io ti vinco ? for che hai ; — che avesti che fai cotal viso ? likewise for che hai.*

Of the imperfect subjunctive for the overpast ; as, *e se non fosse ch'egli era giovane, e sopravveniva il caldo, egli avrebbe avuto troppo a sostenere, for se non fosse stato.*

Of one verb for another ; as, *sie pur infermo, se tu sai, che mai di mio mestiere non ti torró un denario, for se tu puoi, or quanto puoi, quant'è dal canto tuo ; — non saprei vivere senza di te, for non potrei.*

Se is elegantly used for *costí* in the following idiom : *Se Dio m'aiuti ; se Dio mi salvi*, as an introduction to a deprecativè speech equivalent to the Latin, *sic Deus me adjuvet, &c.*

Of the Figure of Hyperbaton.

Five kinds of hyperbaton are reckoned by grammarians.

1^{mo}, The *anastrophe* or transposition, which is by putting a word before which should be placed after ; as, *la pur diró*, for *la diró pure* ; *la vi ho data* for *ve l'ho data*.

2^{do}, The *mesis*, or the division of a word, putting another between ; as, *acció solamente che conosciate ;*
P p

nosciate ;—acció dunque che veggiate, for accioché, &c.

3^{to}, The *parenthesis*. It is the interruption of a sentence to interpose another, which is either to explain some part of the principal sentence, or to remark something that is deemed necessary, or to give more weight to the discourse ; as, *a questa brieve noia (dico brieve in quanto in poche lettere si contiene) seguirá prestamente la dolcezza, e il piacere ;—io opposi le forze mie (come Iddio fa) quanto potei*. It is to be observed, that the parenthesis must be short, in order that it may not break the order of the principal sentence ; and in case its length cannot be avoided, those words which precede the parenthesis should be repeated to join the thread of the sentence.

4^{to}, The *synchysis*, or confusion of construction ; and,

5^{to}, The *anacoluthon*, or inconsequence, by putting a word insulated without its correspondent one, are errors, and only considered as figures or properties of language by those grammarians who, unwilling or unable to make use of the criterion of truth, have invented these figures only to have a pretext for excusing the faults of those authors whom they wish to characterize as infallible.

With regard to figures, let it be observed in general, that as, strictly speaking, they are irregularities, they must be sparingly used, and with much judgment. By using them too often, affectation, obscurity, and confusion will be produced, in place of elegance and energy.

OF ITALIAN VERSIFICATION.

INTRODUCTION.

It is not my intention to treat of Italian poetry in its full extent, which would require a volume of no small bulk. And as what constitutes the intrinsic beauties of poetry, namely the *fable*, the *manners*, the *sentiment*, and the *diction*, are subject to the same laws and regulations respectively in all languages, I shall confine the subject of this dissertation to those external beauties which are peculiar to the Italian poetry. I shall speak, in the first place, of the Italian verse abstractly considered; secondly, I shall treat of it as it relates to those kinds of verses which may be united together. In the first of these, I shall explain all that belongs to the *syllable*, the *accent*, and the *cesura*, after which, passing to *words*, and to *verse considered as a compound*, they shall be examined both with regard to the *materials* and to the *form*, briefly observing what will seem to me necessary to make the versification neat, smooth, harmonious and graceful. Under the second head, a comparison shall be made of the several kinds of verses which the Italian language makes use of, remarking which of them may be *joined*, and which will not

not admit of *conjunction*. Besides, as *rhime* is in general the link by which verses are united together, I shall treat of it as fully as the intended brevity of this discourse will permit me, shewing how to trace its sources, and examining its beauties and its imperfections. Finally, I shall conclude my design by pointing out the several kinds of metre belonging to the different kinds of poetical compositions, particularly lyric, and examining their various texture. With regard to the outward dress and appearance of comic, tragic and epic poetry, very little can be said beside what falls under the rules of the two general heads.

CHAPTER I.

OF ITALIAN VERSE; OF THE NUMBER OF SYLLABLES IT MAY CONTAIN; AND OF ITS DIFFERENT KINDS.

ITALIAN verse is, An assemblage of syllables, with accents placed at certain determined places, the measure of which is easily remarked, invented to please the ear, and help the memory.

No verse can be of one syllable, but it may be of two and upwards. The quantity or number to which this extension of syllables may reach, and beyond which the measure ceases to be easily apprehended, might be a subject of dispute, not to be debated at present; for there have been several persons who, in spite of the authority of our ancestors,

ancestors, the first inventors of Italian verse, in spite of their judgment, pronounced and confirmed by the tribunal of a perfect ear, in spite of the uniform practice of the most esteemed poets of every age, have attempted to go beyond the established and acknowledged confines of eleven syllables, and have introduced into the Italian poetry capricious assemblages of their own. But as these have been universally disapproved, not only because they are disagreeable and uncouth, but on account also of their monstrosity, it is now generally agreed, that in the construction of Italian verse, the number of syllables may vary from two to *eleven*, and that the *eleventh syllable* is the extreme boundary of agreeable measure, beyond which it is no longer verse but prose.

This *endecasillabo* verse, or of eleven syllables, has been called *intero*, from its perfecting the entire measure appointed to the Italian verse; and as the other verses of a smaller number of syllables seem to be only a part cut off from the former, they have been called *mozzi*.

It has been the opinion of some critics, that Italian poetry has no other kind of verse belonging to it, except the *endecasillabo* and the *settenario*, or of seven syllables. But both reason and authority are against them:—Reason, because numbers, rhythm, harmony, and the definition given above of verse, may very well agree with an assemblage of six, five, four, and even a less number of syllables:—Authority, because *versi mozzi*, or short verses of all kinds, are very ancient among the *Provenzals* and the *Italians*. It is true they were not much in use in the time of *Petrarca*, in whose poetry no other kind of verse is to be found except the *endecasillabo* and the *settenario*; but they were reinstated, and received with universal applause.

plause, towards the end of the fifteenth century; and having been again laid aside in the sixteenth, they were reassumed at the beginning of the seventeenth with much success and approbation in *Pindaric* and *Anacreontic* songs, and *Dithyrambic* poetry. Besides the above distinction of Italian verse, there is another by which they are characterized under the names of *versi piani*, *sdrúccioli*, and *tronchi*.

Piani are those which have the stress or acute accent on the penultima, or last syllable but one. They are so called because their last word finishes smoothly. *Sdrúccioli* are those verses which have the acute accent on the antipenultima syllable, so called because the last word of the verse ends rapidly, and almost slips away from the tongue. *Tronchi* are those which have the accent on the last syllable. They have this denomination because they are diminished or truncated in their last syllable, or appear to be so in respect of the *versi piani*.

Both the *sdrúcciolo* and the *tronco* verse are to be considered in respect to the *piano*; so that a verse of ten syllables, accented on the last, is not to be considered as a *decafillabo*, but as an *endecafillabo*, because it is only an *entire* verse curtailed of its last syllable; thus, a *sdrúcciolo* of eleven syllables does not belong to the *endecafillabo* kind of verses, but to the *decafillabo*, because in reality it is nothing else but a *piano decafillabo*, augmented in the end with a short syllable.

Consequently every verse, whether *intero* or *mozzo*, of three, four or more syllables, may be *piano*, *sdrúcciolo* or *tronco*, except that of two syllables, which can be *sdrúcciolo*, but never *tronco*, as it would remain of one syllable, and therefore it would be no longer of an harmonic number.

By

By what has been said, it will be easily understood, that the manners or species of Italian verse are only twenty-nine, examples of which I shall exhibit in the following table for the better instruction of the learner.

First kind—of two syllables.

1. Piano, *Laffò !*
2. Sdrucchiolo, *Pénfaci.*

Second kind—of three syllables.

3. Tronco, *Gbi fa ?*
4. Piano, *Su vieni.*
5. Sdrucchiolo, *Risvègliati.*

Third kind—of four syllables.

6. Tronco, *Io men vo.*
7. Piano, *Frena Pira.*
8. Sdrucchiolo, *I di vólano.*

Fourth kind—of five syllables.

9. Tronco, *Pórgilo a me.*
10. Piano, *Ecco la luce.*
11. Sdrucchiolo, *Ab non ti pérdere.*

Fifth kind—of six syllables.

12. Tronco, *Ufate pietá.*
13. Piano, *Vedete ch'io moro.*
14. Sdrucchiolo, *Da qui tu quel cálice.*

Sixth

Sixth kind—of seven syllables.

15. Tronco, *Che vino é quel colá ?*
 16. Piano, *O me troppo beato !*
 17. Sdrucchiolo, *O liquor dolce amábile !*

Seventh kind—of eight syllables.

18. Tronco, *Viva Bacco il nostro Re.*
 19. Piano, *Furor Bacco or io ti cheggio.*
 20. Sdrucchiolo, *L'acqua agghiaccia i corpi, e gli ánimi.*

Eighth kind—of nine syllables.

21. Tronco, *Certo che vinto a morte andró.*
 22. Piano, *Quel rubino, che é 'l mio tesoro.*
 23. Sdrucchiolo, *Vedi, vedi come se 'n fúggono.*

Ninth kind—of ten syllables.

24. Tronco, *Contra morte non val fresca età.*
 25. Piano, *Nostre voglie sol Dio fa beate.*
 26. Sdrucchiolo, *I buon vini son quelli, chè acquétano.*

Tenth kind—of eleven syllables.

27. Tronco, *Montepulciano d'ogni vino é Re.*
 28. Piano, *Vino vino a ciascun beber bisogna.*
 29. Sdrucchiolo, *Célebri l'acqua, e se la bea pur Píndaro.*

I shall now proceed to consider more particularly each kind of verses; and as their *materials* consist in the number of syllables, and their *form* in the placing of the accents, I shall say something, first, with regard to syllables, and that
 I very

very shortly, as a great deal belonging to it has been said in the chapters on pronunciation and orthography; then I shall make some observations on accents, shewing their disposition in each particular species of verse. What will be said of the *versi piani*, of which I shall principally treat, must be considered as applicable also to the *sdrúccioli*, and the *tronchi* belonging to the same kind.

CHAPTER II.

OF THE SYLLABLE AND ITS ACCIDENTS.

WHAT constitutes a syllable is so well known, that without saying more about it, I shall proceed to observe, that three things must be regularly attended to in Italian poetry in reckoning the syllables, *viz.* the *collision*, called by the Greeks *synaloe-phes*; the *joined pronunciation*, called *synaeresis*; and the *removal* or curtailing of syllables, called *apocope*.

The *collision* is made when a vowel, or a diphthong at the end of a preceding word, is blended with the initial vowel, or diphthong of the following one, which may be done in two ways, either with the *apóstrofo* or without it. With the *apóstrofo*; as,

Quand'era in parte altr'uom da quel ch'i sono.

It must be observed, that the eighth syllable of the *endecasillabo* is never to be followed by an *apóstrofo*, because the verse on that syllable takes

Qq

a

a rest, and therefore by all the best poets the following vowel is written ; thus in *Petrarca*,

*In sul mio primo giovenile errore ;
Del cibo, onde il signor mio sempre abbonda ;
Non abbi a schifo il mio dir troppo umile.*

The *collision* has been likewise made by putting the *apóstrofo* in place of the initial vowel ; as,

Se la man di pietá 'nvidia m'ha chiusa.

Which only can be used when the initial vowel is an *i*, and the accent not falling on it. Except the two words *onde* and *ove*, which, although they do not begin with an *i*, yet, when the first is preceded by the adverb *lá*, and followed by the pronoun *io*, it has been by the poets generally truncated in the initial vowel, and even in their ancient orthography, one word has been made of the three ; thus *Petrarca*,

Landio passava sol per mio destino.

Instead of *la onde io*. The second likewise has been curtailed in the same manner when preceded by the same adverb *lá*, and written *lá ve* without an *apóstrofo*.

Lá ve dí, e notte flammi. PETRARCA.

From this rule of *collision* the most ancient poets have always excepted the final vowel, which is affected with the acute accent, in which case *Dante* never made use of the *collision*, as may be seen by the following verses :

Si

*Si al venir con le parole tue ;
 Tant' é amara, che poco é piú morte ;
 Là ond' invidia prima dipartilla ;
 Me degno a ciò né io, né altri crede, &c.*

Petrarca has not been so nice with regard to this rule, but has used or neglected the *collifion* according as he found it convenient to the measure of the verse. He did not use it in the following verses :

*Là ond' ancor, come in suo albergo, vene ;
 Però al mio parer non gli fu onore, &c.*

And several others, as may easily be perceived in perusing his works. In the following examples, he has judged it fit to make use of the *collifion* of the accented vowel.

*In te i secreti tuoi messaggi amore ;
 Che posso io piú, se no aver l'alma trista ;
 La qual di e notte piú che lauro, o mirto ;
 I son prigion, ma se pietà ancor serba, &c.*

Petrarca has been followed by all who have come after him, some of whom, however, would have needed to be provided with a better ear, as well to shun the neglect of the *collifion*, when, in consequence of it the verse becomes languid, as to forbear from the use of the *collifion* when it may cause the verse to be harsh. A knowledge of the affinity of vowels will be of much use to regulate this choice with judgment. If the *collifion* is made between two vowels nearly of the same sound as the *e* close and the *i*, it will turn out to be soft and pleasant, because the transition from the pronunciation

nunciation of the one to the other needs but a very small change in the organs of speech ; whereas if the *collision* should be made between vowels very distant from one another in sound, as *a* is from *u*, then the transition from the one to the other, causing a violent motion of the mouth, in order to pronounce them both in one syllable, and with a single impulse of the voice, cannot fail to be rough and unpleasant.

But unpleasant and unbecoming above all must the *collision* be, when it happens to be of an accented vowel, which at the same time is the syllable on which the accent necessary to the verse should fall, to give it that pause which is required for harmony ; as in the following of *Petrarca* :

Le tue bellezze a suo'usati soggiorni.

Nor very pleasant is the collision in the other, quoted above, though not so bad as the foregoing :

Che poss'io più se no aver l'alma trista.

The other, quoted also above,

Io son prigion, ma se pietà ancor serba,

is easy, soft, and beautiful, the collision being hardly perceived, on account of the vowels being the same. These observations are important, and no diligence and attention should be omitted, in order to avoid such errors.

The *joined pronunciation* occurs when one syllable is made of two, retaining all the vowels, and uttering them with one impulse of voice, not unlike the manner in which diphthongs are pronounced in prose.

It

It is always used in poetry when the syllable ending in a vowel is immediately followed by another vowel, which ends the word. It must be observed, that the *joined pronunciation* is only admitted when such words are within the verse; for if they are at the end of it, they must remain of as many syllables as naturally belong to them. The following examples from *Petrarca* will make the observation clearer:

Sí traviato é il folle mio desio ;
Vola dinanzi al lento correr mio ;
Per farvi al bel desio volger le spalle.

In the first example, the word *mio* is of one syllable because it is within the verse; in the second it is of two, because it is the last word of the verse. The same may be observed with regard to *desio*, which, for the same reason, is of three syllables in the first verse and of two in the third.

But if a syllable ending in a vowel, and followed by another vowel, should happen to be placed either at the beginning or in the middle of a word, the *joined pronunciation*, regularly speaking, must not be used at all; as in the following verses:

Gloriosa colonna in cui s'appoggia ;
Arbor vittoriosa, e trionfale ;
Crudeli stelle ed Orione armato ;
Né gemma oriental, né forza d'auro ;
Ma fin a quí niente mi rileva, &c.

PETRARCA.

Ma sapienza ed amor e virtute ;
Non posson quietar, ma dan piú cura,
Quand' Eolo sirocco fuor discioglie, &c.

DANTE.

Thus

Thus it has been universally practised by the classics with regard to all those words which have the acute accent on the second vowel, or in the following syllable, except when they have very rarely used a poetical licence. But if the accent is on the first vowel, both the *joined* and the *separate pronunciation* has been used. Thus, *Eolo*, which, as we have seen, was made of three syllables by *Dante*, and likewise by *Tasso*, in that verse,

Eolo i venti suoi tutti disperga,

was made of two by *Petrarca* in the following:

Eolo a Nettuno, ed a Giunon turbate.

The same may be said of the word *aere*, and of such like.

The *removal* or *truncation* happens, when either a vowel, or a vowel and a consonant, are taken away from the end of some words, which, thus curtailed, may finish in one of the four liquid consonants, *l, m, n, r*; with regard to which, see what has been said already where I have treated on orthography, to which I shall only add a few remarks.

Such *removal* of the last syllable should never be used when the following word begins with an *s* impure. But poets, who have had several privileges from the muses, have got free of this law when it has interfered with the measure of the verse; thus *Petrarca* has said,

*Che son scala al favor, chi ben l'estima;
Più ch'altra, che il sol scalde, o che 'l mar bagne;
Per consolar di quel bel spirito scialto, &c.*

And

And Dante,

Allora cresce il sfrenato desio ;

And Cino di Pistoia,

Che batter l'ali nessun spirito osa.

And Boccaccio,

*Seguielo a presso il splendido e onorando
Principalle.*

Cinse la spada a que' duo be'scudieri.

In the treatise on orthography it has been observed, that the *removal* of the last syllable cannot be used with all those words which, thus curtailed, finish in one of the four liquids; and rules have been given to direct when such words can admit of the loss of their last syllable.

It has there been said, that the first person singular of the present indicative never is to be deprived of the final vowel; yet *Guittou d'Arezzo* says,

Piango e sospir di quel, c ho desiato,

Instead of *sospiro*; and *Tasso*, in the *Gerusalemme Liberata*,

Amico hai vinto io ti perdon, perdona, &c.

In place of saying *perdono*, on account of which he sustained a very fierce war from the Puritanic corner of the *Cruscant*i, and at length, in his *Gerusalemme Conquistata*, which nobody reads, he corrected that verse in the following manner:

*Amico hai vinto, e perdono io, perdona
Tu ancora.*

The infinitive of verbs should always be curtailed before an initial consonant that is not an *f* impure ; yet we find in *Petrarca*,

Costui m'ha fatto men amare Dio.

On all other occasions, he has most religiously observed the rule ; for which reason, *Stigliani* judged the above reading to be an inaccuracy in the text, and that it should be

Costui m'ha fatto meno amare Iddio ;

As the word *Iddio* for *Dio* has been used also in verse.

It is likewise a rule, that at the end of a verse, or of a period, or of a member of a sentence in the middle of a verse, the diminution of the last syllable must not take place, which rule must always be put in practice in prose ; but in poetry the contrary has been practised on several occasions with a very good effect ; as may be seen in the *Canzonette* of *Chiabrera*, in the *Ariette* of *Metastasio*, in his *recitativi*, in the *Verfi Sciolti*, or blank verses of *Frugoni*, *Algarotti* and *Bettinelli*, in the *Ditirambo* of *Redi*, and in such kinds of poems of many other good poets of the eighteenth century.

CHAPTER III.

OF POETICAL LICENCES WITH REGARD TO THE
AUGMENTATION AND DIMINUTION OF SYLLABLES.

As verse must be confined within a certain number of syllables, and the words which are necessary to express a sentiment cannot always be conveniently inclosed within the established boundaries, poets have found themselves obliged to make use of some licences or figures, either to lengthen or to shorten the words, so as to put together the precise number of syllables required for the verse. We shall examine, first, those licences by which words are augmented, and afterwards those by which they are diminished.

Those of the first kind are five, which, from their Greek names, are called in Italian, *la protesi*, *l'epentesi*, *la paragoge*, *la dieresi*, and *la dialese*.

La protesi is when a syllable is added to the beginning of a word ; as,

Peró cbe dopo l'empia dipartita. PETR.

Attraversando senz'altro sermone. DANT.

Instead of *partita* and *traversando*. Thus likewise we say *addimandare* for *dimandare*, *annoverare* for *noverare*, *abbassare* for *bassare*, *disdegnare* for

R r

sdegnare,

sdegnare, *incontra* for *contra*, *insù* for *su*, &c. ; and even in prose such additions are made when they may serve to increase the harmony and give roundness to the period.

L'epentesi is to add a syllable in the middle of a word ; as,

Similmente il mal seme d' Adamo. DANT.

Pla riveggio starfi umilmente. PETR.

In place of *similmente*, *umilmente*, and likewise *crudelitate*, *sottilmente*, *naturalmente*, *crudelemente*, *addiviené*, *soperano*, and many more alike, have been said for *crudelitate*, *sottilmente*, *naturalmente*, *crudelmente*, *avviené*, *soprano*, &c.

La paragoge is when the syllable is added at the end of a word ; as,

Onde riguarda, come può, là giue. DANT.

Che quasi un bel sereno a mezzo il die. PETR.

Instead of *giú* and *dí* ; thus also *mee* and *meve* for *me*, *tue* for *tu*, *piue* for *piú*, *pere* for *per*, *diróe* for *diró*, *cíde* for *ció*, &c. However, it must be observed, that the *paragoge* exists in these words with regard to our present pronunciation, *me*, *tu*, *piú*, &c. ; for the common and ordinary pronunciation of the ancients was, *tue*, *piue*, &c. ; thus they likewise used to say, *morroe*, *uscio*, *cadeo*, for *morro*, *usci*, *cadé*, &c. as shall be observed when I come to speak of the *alteration* of words on account of the rhyme. To this licence belong *suso* and *sur* for *su*, *giuso* for *giú*, *ned* for *né*, *fed* for *fe*, *ched* for *che*, *ed* for *e*, *benched* for *benché*, &c. To the same figure may be reduced the following manners

manners of writing to augment the number of syllables: *Comune gabbia*, *comune dolore*, of *Petrarca*, instead of *comun gabbia*, *comun dolore*; *quelli sassi*, *delli piedi*, of *Ariosto*, in place of *que' sassi*, *de' piedi*, and several more of the same kind, which are observed in order that they may be shunned instead of being imitated.

La dieresi is the extension or resolution of one syllable into two; as,

Vid'io scritte al sommo d'una porta. DANT.

Pur Faustina il sa qui star a segno. PETR.

Where *io* is made of two syllables and *Faustina* of four; thus *cui* has been made of two, *pietate* of four, *pietà* of three, and *oimé* of three. With regard to the three last words, *oimé*, *pietà*, and *pietate*, the ancient Italian poets have used them very often with the *diereses*, very probably to make the verse more languid, and thus to express more naturally compassion or grief. The *canzone* of *Dante*, which begins, *Oimé lasso quelle trecce bionde*, &c. may be a proof in favour of my opinion.

With much greater liberty poets make use of such a licence when the accent of the word precedes the syllable that is to be dissolved; as, *aureo*, *empireo*, &c.; thus,

Que fra'l bianco, e l'aureo colore. PETR.

Ne l'Empireo ciel per padre eletto. DANT.

But in truth there is nothing that renders the verse more languid and insipid than this licence. It should therefore be used very sparingly, and not without some strong reason.

Our

Our ancient poets have very freely used the *dierefsi*, when those words which, in the middle of the verse, should have the *sinerefsi* or joined pronunciation, are followed by an initial vowel; as,

*Vedi la bestia, per cui io mi volsi;
Tal mi fec'io in quella oscura costa.* DANT.

*Occhi miei oscurato é il nostro sole;
Lei ne ringrazio, e 'l suo alto consiglio.* PETR.

Where *cui*, *io*, *miei*, *suo*, which should have been of one syllable, are made of two, on account of the following vowel, with which the *collision* only of the second syllable is performed. Thus *i'* for *io*, which has always been used by the ancients when a word beginning with *o* followed it, has never been blended with the following vowel, as the collision of the *o* of *io* was supposed to be made by its remaining silent, to shun the bad sound. I shall lay down a few examples.

*Disi maestro che é quel ch'i'odo;
Per quel, ch'i'hó di lui nel ciel udito;
Ben puoi tu dire, i'ho fermo il desiro.* DANT.

*I'ho pien di sospir quest'aer tutto;
I'ho pregato amor, e nel riprego;
Se non ch'i'hó di me stesso pietate.* PETR.

La dialese is when one neglects the collision that should be regularly used; as,

*Tutte, e sole furo, e son dotate;
Esce una virtù d'amor sì piena.* DANT. SON.

Cose

Cose molto amare. GUIT. d'Arezzo.

Lasso quando, e come. GUIDO Guiniz.

This licence has been very seldom used ; and it should be carefully avoided, as it only produces in the verse weakness and languor.

The figures which serve to diminish the syllables are four, viz. *l'aferefi*, *la sincope*, *l'apocope* and *la sineresi*, when this last is used as a licence.

L'aferefi is, when a syllable is truncated at the beginning of a word, as it happens in the following verses :

Veder mi parve un tal dificio allora. DANT.

Lá, v'io seggia d'amor pensofo, e scriva ;
Sendo lo spirto già da lei diviso. PETR.

Altro é pensare avanti, altro é po'il male. BOCC.

E lo desio non s'attuta, né stinge.

DANT. da Maiano.

In which *dificio*, *ve*, *sendo*, *po'*, *stinge*, are put instead of *edificio*, *ove*, *essendo*, *dopo* or *dopoi*, *estinge* or *estingue*. Thus likewise *stinto* for *estinto*, *stremo* for *estremo*, *nimico* for *inimico*, *namorato* for *innamorato*, *sface* for *disface*, *rena* for *arena*, and many such have been used by poets.

La sincope is when the syllable is removed from the middle of the word ; for example,

Con quanto tuo disnore il tempo passa ;
Nel quinto giro non ab trebb'ella.
Arder con gli occhi, e rompre ogni aspro scoglio.

PETR.

For *disonore*, *abiterebbe*, *rompere*; thus, *are* has been said for *aere*, *micido* for *omicidio*, *negghienza* for *negligenza*, *gente* for *gentile*, *nente* for *niente*, *obbdiente* for *ubbidiente*, *desidro* for *desidero*, *sevro* for *severo* and for *seévero*, *guarró* for *guariró*, *mer-ró* for *meneró*, *udró* for *udiró*, *vivró* for *viveró*, *cercó* for *cercato*, *incbino* for *inchinato*, *domino* for *dominio*, *matera* for *materia*, *avei* for *avevi*, *potei* for *potevi*, *povra* for *póvera*, *guarda* for *guardia*, *comincio* for *cominciato*, *véndico* for *vendicato*, *persevera* for *persévera*, *differto* for *differito*, *divorzo* for *divorzio*, *pane* for *panie*, *assenzo* for *assenzio*, *memora* for *memória*, &c. very few of which are permitted at present.

L'apocope is when the syllable is taken from the end of the word; as,

*Com perde agevolmente in un mattino ;
Come non vedestu negli occhi miei ?* PETR.

Che ogni persona che la ve' s'inchina. DANT.

Which should have been *come*, *vedesti tu*, *vede*; thus also *to'* for *toglie*, *vo'* for *voglio*, *me'* for *meglio*, *cre'* for *credo*, *cava'* for *cavalli*, *Laur* for *Lau-ro*, *centaur* for *centauro*, *m'* for *mi*, *s'tu* for *se tu*, *vorre'* for *vorebbe*, *no'* for *non*, *so* for *sono*, *vo'* for *voglia*, *v'* for *vi*, *fier* for *fiere*, *me'* for *mezzo*, *vo'* for *vopo*, *scio'* for *sciogli*, *te'* for *tieni*, *suo'* for *suoli*, *duo'* for *duoli*, *co'* for *cogli*, *Caron* for *Caronte*, *orizzon* for *orizzonte*, *fastu* for *fasti tu*, and innumerable others; these I think will be sufficient for the learner's information, who must be very cautious in using them, as the authors who have taken the liberty, were forced by the measure of the verse to cripple in such manner those words.

To

To the same figure might be reduced that licence of saying *pel* instead of *per il*, and *pe'* for *per li*, if *pel* and *pe'* were poetical words; but *Petrarca* never used them, and *Dante* made use of *pe'* once or twice at most, and they are even very seldom used in prose by the best authors.

To the same figure also belongs another licence which has been taken by *Dante*, *Petrarca*, *Boccaccio*, and commonly by all the ancients, viz. to use *poi*, *ancor*, *avvegna*, *secondo*, *acciò*, *da poi*, and other like vocables, in the meaning of *poiché*, *ancorché*, *avvegnaché*, *secondo che*, *acciocché*, *da poiché*, and *non for se non*, *ne'* for *nelle*.

To the same *apocope* certain words belong, which, although entire in the writing, yet, in reading the verse, must be sounded as if their last syllable were curtailed. These are *uccellatoio*, *primaio*, *Pistoia*, *noia*, *sezzaio*, *gioia*, *Troia*; as,

Del nostro uccellatoio, ch'è com' è vinto ;
Nello stesso primaio non si rinselva. DANT.

Ecco cìn da Pistoia, Guitten d'Arezzo. PETR.

Onde 'l viver m'è noia, ne so morire. BOCC. &c.

Which must be pronounced, to make the verse of a just measure, *uccellato'*, *prima'*, *Pisto'*, *no'*, *sezza'*, *Tro'*. Such in fact was the way in which the ancients did write them, as may be seen in *Dante da Maiano*, as follows:

Che mentre Gio' s'acquista sofferendo ;
D'aver la Gio', ch'attende e lo dolore ;
Già d'alcun bene che di Gio' sentisse, &c.

Or

Or perhaps they wrote *noi, gioi, &c.* in the manner of the Provenzals. But such licences are not to be used. They may be kept out of respect to venerable antiquity, well locked up in the museum of Parnassus.

The last licence used by poets to diminish the number of syllables is the *sineresi*, or joint pronunciation, in those words which, even in the middle of the verse, should not have it; thus the words *fastidioso, malizioso, nazione*, the two first of which are regularly of five syllables, yet by *Dante* they were made of four, and the third, which should be of three, he made of two. The word *fiata*, in the meaning of *volta*, has commonly been made by the most correct writers of three syllables; but in virtue of this licence it has been made of two by *Dante, Guido Cavalcanti* and *Boccaccio*.

Poets have with more freedom used this figure of *sineresi* in some prosaic word, which they could not shun putting in a verse, in order to sustain the language and to distinguish it from prose.

Thus the vocable *christiano*, trivial and prosaic, has always been made of three syllables in poetry, *christianesimo* of four, *christianissime*, of five, as may be seen in *Guido Guinizelli, Dante, Petrarca, Tasso, Ariosto*. In the same manner, *protezion* was made of three by *Dante*,—*orazione* of four by *Boccaccio*,—*condizione* of four by *Guido Cavalcanti*,—*questioni* of three by *Petrarca*.

CHAPTER IV.

EVERY *VERSO PIANO*, BESIDES THE ACCENT ON THE
PENULTIMA SYLLABLE, MUST HAVE ALSO AN AC-
CENT ON SOME OTHER SYLLABLE.

AN assemblage of words, which make up an established number of syllables, with an accent on the penultima, or last syllable but one, is not sufficient to constitute a verse. This sentence, *voi che in rime sparse ascoltate il suono*, is an assemblage of eleven syllables; this other, *ei féce mi quella ferita*, is of nine syllables; and this other, *il cielo per lei combatte*, is of eight; all of them have the penultima accented; yet the ear will clearly find out, that the first is not an *endecasillabo*, nor the second a *novenario*, nor the third an *ottonario*, because the accent is wanting in their proper places, besides the penultima. I shall examine every kind of verses from the *endecasillabo* to the *bissillabo*; and let it be observed, that what I say of the *verso piano* is to be understood of the *tronco* and of the *sdrúcciolo*.

Endecasillabo, or Verse of Eleven Syllables.

This verse has three dimensions, two of them very common, the third not so very frequently used.

S f

The

The first dimension is, when this kind of verse has an accent on the sixth syllable besides the tenth, as in this verse of *Petrarca* :

Passa la nave mia colma d'oblio.

Its harmony and numbers, by which the ear is pleased immediately, shews it is a verse. The transposition of a single word will destroy the verse, although the same number of eleven syllables be retained, by the place of the accent being changed ; thus,

Passa là mia nave colma d'oblio.

The ear is shocked at such a verse, nor can distinguish it from prose.

The second dimension is, when, in the same number of syllables, besides the penultima, the fourth and eighth are also accented ; of this another verse of *Petrarca* shall be an example :

Già fiammeggiava l'amorosa stella.

Change it so,

Fiammeggiava già l'amorosa stella.

Notwithstanding the eleven syllables, and the accent on the penultima, it is no longer a verse.

The third dimension of the *endecasillabo*, is that which, besides the accent on the fourth, seventh and tenth syllable, must have a *cesura* after the fourth and the seventh, so that the words are to end in the fifth and eighth syllables ; for example,

Che

*Che morte tanta n'avesse disfatta ;
 Termine fiso d'eterno configlio ;
 Se di speranza fontana vivace, &c. DANT.*

*Doppia dolcezza in un volto delibo ;
 Lasciare il velo o per sole o per ombra ;
 Se la mia vita de l'aspro tormento, &c. PETR.*

This dimension is very much like that of the Sicilian verses, from which it may have originated, and has been sparingly used by the Italian poets, as it is certainly numerous, soft and harmonious.

These are the three dimensions which the *verso intero* or *endecasyllabo* may have ; and a wide difference may be observed between them with regard to harmony and softness.

The accent on the sixth syllable gives a middling gravity to the verse. It receives more dignity, and becomes more sonorous, by the accents on the fourth and eighth syllables ; therefore the following verse of *Dante* has been laid down as an example for the most harmonious verses :

Dolce color d'oriental zaffiro.

But with regard to them it must be observed, that to use the verses of the second dimension too frequently might, on account of their pompous sound, engender satiety and fastidiousness ; therefore they must be sparingly interspersed with those of the first dimension, which affects us agreeably by its moderate gravity and melody. In fact, *Dante*, who, in every part of his work, has always given proofs of judgment, in the first *canto* of the *Inferno*, which consists of 130 verses, has only 25 of the second dimension ; and in the second, of 142, has only 27 of the same dimension. In examining

mining *Petrarca*, it will be found, that he has likewise been moderate in the use of such a dimension, although he, being a lyric poet, and more desirous of harmony, has not been so sparing as the former.

The verses of the third dimension belong to the *bippopbrygian* mode, that is, to a noisy and sonorous music; for which reason, it is fitter for dityrambic poetry than for any other kind of composition, in which these verses must be very rarely introduced, and with great judgment.

Decasillabo, or Verse of Ten Syllables.

The *decafillabo* has two dimensions. According to the first, it must have the accent on the third and sixth syllables besides the penultima or ninth, by which it has an accent on every third syllable; a beautiful and harmonious proportion: Such are the following verses from the *Ditirambo* of *Redi*:

*Ben é folle chi spera ricevere
Senza nevi nel bere il contento, &c.*

And the following of *Metastasio*,

*Fiamma ignota nell'alma mi scende;
Sento il Nume; m'ispira, m'accende,
Di me stessa mi rende maggior.
Ferri, bende, bipenni, ritorte
Pallid'ombre, compagne di morte,
Già vi guardo ma senza terror.*

According to the second dimension, the accent is to be, besides the penultima, on the fourth and the

the seventh syllables, as in the following verses from *Metastasio*:

*Cbi mai non vide fuggir le sponde
La prima volta che va per l'onde
Crede ogni stella per lui funesta,
Teme ogni zeffiro, come tempesta,
Un picciol motò tremar lo fa.
Ma, reso esperto, si poco teme,
Che dorme al suono del mar che freme,
O su la prora cantando va.*

However, these verses of the second dimension might be considered as two verses of five syllables each, joined together. In fact, if the verse, *teme ogni zeffiro come tempesta*, is not considered as divided, the first, *teme ogni zeffiro*, a sdrucciolo, the second, *come tempesta*, a piano, it would be of eleven syllables, without being an *endecasillabo* verse.

Novenario, or Verse of Nine Syllables.

The dimensions of the *novenario* are three. In the first, the accent is on the third and the fifth syllables, besides the penultima or eighth; as in the following verses of *Cino di Pistoia*:

*Che s'accorse, ch'era partita,
Cbi mi porse quella ferita.*

In the second dimension, besides the penultima, the third and sixth syllables are to be accented; as,

*Quel rubino, che il mio tesoro. REDI.
Della terra tappeti vivi. ALDEANO.*

In

In the third dimension, the accent is on the fourth and eighth syllables. *Chiabrera* is the only author, to my knowledge, that has used it, and it is not perhaps of the best sound; as the following:

*A duro stral di ria ventura
Misero me son posto segno.*

Ottionario, or Verse of Eight Syllables.

The *ottonario*, besides the penultima or seventh, must have the accent on the third syllable; as in the following example taken from *Redi*:

*Non fia già, che 'l cioccolatte
V'adopraffi, ovvero il Té:
Medicine così fatte,
Non saran giammai per me.
Beverei prima il veleno,
Che un bicchier che fosse pieno
Dell'amaro e reo caffè.*

And this other from *Metastasio*,

*Il nocchier che si figura
Ogni scoglio, ogni tempesta,
Non si lagni se poi resta
Un mendico pescator.
Darfi in braccio ancor conviene
Qualche volta alla fortuna.
Che sovente in ciò ch'arviene
La fortuna ha parte ancor.*

Settenario,

Settenario, or Verse of Seven Syllables.

The *settenario*, which, after the *endecasillabo*, has been the most in use among the ancients, is the easiest to be managed; for except the accent on the penultima, which it must necessarily have in consequence of the general rule, it is indifferent whether it has other accents or not. The following are some examples from *Petrarca*:

Vergine unica, e sola;

Vergine dolce e pia;

Vergine gloriosa:

The first of which has the third syllable accented, the second has the accent on the fourth, and the third verse has it only on the sixth syllable, and yet all three flow pleasantly, and with dignity.

However it must be observed, that as the *settenario* is nothing else but a part of the *endecasillabo*, and the latter is considered to be more majestic and sonorous when it has the accent on the fourth and eighth syllables, than when it has it on the sixth, consequently that *settenario* will be the most beautiful and pleasant which is part of the former *endecasillabo*, than that which is part of the latter; therefore if it has the accent on the fourth and on the sixth syllables, it will also have more harmony than if it had the accent on any other syllable besides the penultima. The dignity of the following verses of *Petrarca* may be a proof of what I say:

Qual

*Qual fior cadea sul lembo,
Qual su le trecce bionde,
Cb'oro forbito, e perle
Eran quel dì a vederle, &c.*

And the following of *Metastasio*,

*O su gli estivi ardori
Placida al sol riposa,
O sta fra l'erbe e i fiori
La pigra serpe ascosa,
Se non la preme il piede
Di ninfa, o di pastor.
Ma se calcar si sente,
A vendicar si aspira;
E su l'acuto dente
Il suo veleno, e l'ira
Tutta raccoglie allor.*

Very harmonious are likewise those *settenary* verses which have the third and the sixth accented; as that of *Petrarca*:

Dolci rime leggiadre.

The least harmonious of all are those which have the accent only in the penultima or sixth syllable.

But a judicious mixture of the different dimensions of this kind of verse is very musical to a true poetical Italian ear; as for example in the following verses of *Benedetto Menzini*:

*Aure lievi odorate
Figlie dell'alba amate
Che al sventolar dell'ali
Lusingate i mortali;
Il volo, aure, volgete
Colà, dove vedete*

*Quella barchetta, quella
Spalmata navicella,
Che come il vello d'oro
Se 'n porta il mio tesoro, &c.*

And many others of the same kind are to be found among the poetical performances of the eighteenth century.

Senario, or Verse of Six Syllables.

The *senario*, besides the penultima, must have the second syllable accented; as in the following verses of *Metafasio*:

*Quel labbro adorato
Mi é grato,—m'accende
Se vita mi rende
Se morte mi dà.
Non ama da vero
Quell'alma, che ingrata
Non serve all'impero
D'amata—beltà.*

Quinario, or Verse of Five Syllables.

The *quinario* admits, besides the penultima or fourth syllable, the accent either upon the first, or the second, or the third syllable, a mixture of which dimensions has a very harmonious effect; as may be seen in the following verses of the celebrated Frenchman the *Abbé Menage*, who wrote very good Italian, both in poetry and in prose:

*Chi può mirarvi
 E non amarvi?
 Fer vi mirai
 Vi contemplai.
 Sì da davvero
 Son prigioniero
 Della gentile
 Bella Isifile, &c.*

And in these others of *Metastasio*,

*Son sventurato,
 Ma pure, o stelle,
 Io vi son grato
 Che almen sì belle
 Sian le cagioni
 Del mio martir.
 Poco è funesta
 L'altrui fortuna
 Quando non resta
 Ragione alcuna
 Né di pentirsi,
 Né d'arrossir.*

*Quadrifillabo, Trifillabo, and Bifillabo, or
 Verses of Four, Three, and Two Syllables.*

The *quadrifillabi*, *trifillabi* and *bifillabi* verses, being of a very short length, they can require no other determined accent but that which necessarily belongs to them by the general rule on the penultima. I shall give an example of the *quadrifillabo* from a *canzonetta* of *Niccolò Fortiguerra*; and on account of the sense, I shall give two whole stanzas.

E'

E' follia
Bell' Argia,
E' follia per cui si muore ;
Entro il petto
Dar ricetto
Al crudel nume d' Amore.
Tra le belve
Tra le selve
Sé nasconda e la sua face ;
Ma non turbi,
Non perturbì
Bell' Argia la nostra pace, &c.

As an example of the *trifillabo* may serve that part of the *Arietta* of *Metastasio*, quoted for the *senario* verse, where it says,

Quel labbro adorato
M' é grato,
M' accende, &c.

An example for the *bifillabo* is needless.

CHAPTER V.

OF THE LICENCES WHICH ITALIAN POETS HAVE TAKEN WITH REGARD TO THE ACCENTS.

As it may happen that a word, either necessary, or very suitable to express a poetical thought, is naturally so accented as not to be fit for the verse without altering its accent, poets have taken such a liberty in three ways.

The

The first by transferring the accent from one syllable to another ; the second by taking it away entirely from some words ; and the third by placing on words a second accent, besides their natural one.

To the first licence belong the two figures used by the Greeks and the Latins, known by the names of *fistole* and *diastole*, the first of which makes a syllable short that is naturally long, and the other, on the contrary, lengthens a syllable which is naturally short. In the Italian language, one of those figures cannot be used without using the other at the same time, because Italian words have only one accent, and therefore, when one syllable is accented in order to make it long, all the other syllables in that word must be deprived of the accent, and consequently are short. The following verse of *Dante* is an example of such a licence :

A la dimanda sua non fatisfara.

Where the accent belonging to the word *fatisfará* was on the last syllable *ra*, and is transferred to the syllable *fa*, by means of which change, the *fistole* is used in shortening the last syllable and the *diastole* in lengthening the penultima ; thus, *Dante* has likewise said *supplico*, *podésta*, *piéta*, *ariéte*, at the end of verses with the penultima accented instead of *súpplico*, *podestá*, *pietá*, *ariete* ; and *Bonaggiunta Urbiciani*, an old poet, has said *ottíma* in place of *ótima*. *Dante* has likewise taken such a licence in the middle of verses, in which *Eteócle*, *Ippocráte* and *Tragedía*, are to be found for *Etéocle*, *Ippócrate*, *Tragédia*.

The second licence, of depriving a word of its accent, can only be used with monosyllables ; as in the following examples :

Detto

*Detto mi fu da Beatrice di di ;
 E più d'un mezzo di traverso non ci ha ;
 Che andate pensando si voi sol tre ;
 I' volsi gli occhi, e 'l buon Virgilio almen tre
 Voci t'ho messe, dicea.* DANT.

*Che della vita, e de' begli occhi aver de' ;
 E mentre dice indarno, misero me.* ARIOSTO.

In which verses, their last words, *di, ha, tre, de', me*, are deprived of their natural accent, and therefore must be pronounced, *dí-di, nón ci-ha, sòl-tre, almén-tre, avér-de, miséró-me*, as if these last monosyllables were joined to the preceding words, and are pronounced, in consonance with these other words, *annídi, scóncia, óltre, méntre, pérde, nóme*, which form the corresponding rhimes to the above quoted verses. But enough of these two obsolete licences. Let us now examine the third, for the use of which there is a reasonable foundation.

The third licence with regard to the accent, I have already observed, is that of placing on certain words another accent besides its own, not considering the words as single, because no Italian word can have more than one accent, but making two words of one, each of them having its accent. A few examples will shew it.

*Con tre bocche caninamente latra ;
 Cotanto gloriosamente accolto.* DANT.

*E perché naturalmente s'aita ;
 Come chi smisuratamente vuole.* PETR.

The words *caninamente, gloriosamente, naturalmente, smisuratamente*, in their natural form, can have

have only one accent, and the verse would fail entirely in harmony. But by dividing these words in two, as if they were written, *canina-mente*, *gloriosa-mente*, *natural-mente*, *smisurata-mente*, each of these divisions has its accent.

It is easy to understand, that this licence in the above quoted words, is with propriety used, as the adverbs ending in *mente* are compounded of the Latin ablative *mente*, and the adjective to which it is joined; and consequently poets might very easily take the liberty to decompose them when they found it convenient. And what has been observed of the adverbs ending in *mente*, may be applied to all compound words, which have been divided by poets, not only in the middle of the verse, but also at the end, transferring a part of them, (which sometimes has been done with much grace and beauty), at the beginning of the following verse; thus *Dante*,

*Così quelle carole differente-
mente danzando.*

And *Ariosto*,

*Fece la donna di sua man le sopra-
vesti;*

*Dico come vestir, come precisa-
mente abbia a dir;*

*Che la vogliate riavere, ed ogni-
volta, che per voi, &c.*

But the most worthy of observation on account of its beauty and art, is the following example, also taken from *Ariosto*:

*Ne men ti raccomando la mia Fiordi,
Ma dir non poté Ligi, e quí finio.*

CHAPTER VI.

SOME FURTHER OBSERVATIONS ON THE PROPER OR
FAULTY POSITION OF THE ACCENT ; AND OF THE
CESURA.

As an example of most harmonious verse, I proposed, in the fourth chapter, the following of *Dante* :

Dolce color d'oriental zaffiro.

Several reasons induced me to do so. In the first place, because it is of the second dimension, which is the most harmonious ; secondly, because the accents are placed on the most sonorous vowels, the *o* and the *a* ; in the third place, because the situation of the accent is such, as to have the accented syllable end the word. Thus the pause which is the effect of the accent, not being obstructed by any thing, may be as full as one pleases ; and besides its being made on the most sonorous vowels, its being also repeated in the verses of the second dimension, naturally divides the line into three members, which are pronounced with equal pauses between, the first division being *dolce color*, the second *d'oriental*, the third *zaffiro*, by which it acquires all its dignity. Of the same kind is the following verse of *Petrarca* :

L'arbor gentil, che forte amai molt'anni ;

only

have only one accent, and the verse would fail entirely in harmony. But by dividing these words in two, as if they were written, *canina-mente*, *gloriosa-mente*, *natural-mente*, *smisurata-mente*, each of these divisions has its accent.

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L'arbor gentil, che forte amai molt'anni ;

2

only

only that it is not so majestic as that of *Dante*, the first accent being upon *i*, a very slender weak vowel.

From what has been said, an universal rule may likewise be fixed, that, in general, the pauses in the verses will be most agreeable when they happen to coincide with the pauses of the sentence ; as in the following verses of *Petrarca* :

*Lá dov'io bramo, e lá, dov'esser deve ;
La doglia mia, la qual tacendo i'grido.*

Besides the position of the accents which we have observed, there is another combination, by which the verses of the second dimension have two *cesure*, one on the fifth syllable and the other on the ninth. The *cesura* is nothing but a syllable ending a word immediately preceded by the syllable on which the accent is placed. These *cesure* become very graceful ornaments to poetry when they are conveniently managed, as by new divisions and pauses the verse acquires both dignity and harmony, which may be observed in the following verses of *Petrarca* :

*Voi ch'ascoltate in rime sparse il suono ;
Nel dolce tempo della prima etade ;
Già fiammeggiava l'amorosa stella.*

In reading these verses, a pause is necessarily first made on the fourth and eighth syllables on account of the accent ; and as the fifth and ninth syllables end the words, another small pause upon these also cannot be avoided ; in consequence of which, the verse goes on with a graceful ease, which, for the majesty of its proceeding, approaches to the very grave and slow step of the verses

verses of the second dimension. It will not be always possible to have the *cesura* both on the fifth and the ninth syllables; but it will be well if it is given either to the one or to the other, as *Petrarca* has commonly done; for example:

Occbi miei lassi, mentre ch'io vi giro;

Peró dolenti, anzi che sien venute

L'ore del pianto;

Ma ben veggi' or sí come al popol tutto

Favola fú gran tempo.

Next in dignity to the above is what *Trissino* calls *terza cesura*. The accents are placed on the second, sixth and eighth syllables, with the *cesura* on the third and the ninth; the sixth, on which the principal accent is placed, must end the word; as in the following of *Dante*:

Nel mezzo del cammin di nostra vita.

And of *Petrarca*:

La guancia che fu già piangendo stanca;

E 'l sasso, ove a gran dí pensosa siede.

In which verses, the reader, at every three syllables, may pause and take breath.

Finally, a very good position for the accent is the sixth syllable, when the seventh ends the word, which therefore by *Trissino* was called *settima cesura*; as in the following verses of *Petrarca*:

Era la mia virtute al cor ristretta;

Se Virgilio, ed Omero avessin visto;

Almo sol quella fronde, ch'io sol amo.

The following likewise of *Petrarca*, which abound more than any other in accents followed by their *cesure*, are very beautiful and harmonious:

Facendo contra 'l vero arme i sofismi;
Alzato un poco, come fanno i saggi;
Non fate contra 'l vero al core un callo.

The position of the accents may be faulty in several ways.

First, when the syllable on which it is placed does not end the word, nor is followed by a syllable ending the word; for which reason, the following verses of *Petrarca* are faulty:

Di Poema chiarissimo, e d'Istoria;
Poi col ciglia men torbido, e men fosco;
Che d'Omero degnissima, e d'Orfeo.

Secondly, the placing of the accents will be defective, if they are put on meagre syllables, or slender poor vowels; on account of which the following verses of *Petrarca* seem to be rather feeble:

E la più casta era ivi la più bella;
E 'l vostro, per farv'ira, vuol ch'invecchi;
Pianse morto il marito di sua figlia.

In the third place, it is defective when the accent happens to be on a possessive pronoun or on a substantive, in such a manner, that on account of the pause, the one is pronounced as if it were separate from the other. The same may be said of relatives and adjectives, as *questo, quello, tale, quale*, and other like words, which naturally should be joined to the substantives in the utterance; consequently the following of *Dante* are defective:

Tu

*Tu vuoi saper di quai piante v'infiora ;
Raccòmandó la sua donna piú cara ;
Cosí com'io del su' raggio m'accendo.*

As likewise that of *Petrarcha* :

Volea dir io, Signor mio, se tu vinci.

In which verses, on account of the pause, *quai* must be pronounced separate from *piante*, *sua* from *donna*, *suo* from *raggio*, and *signor* from *mio*. Much worse it would be to make the accent fall on articles, prepositions, or any such particles.

In fine, the position of the accents will be defective if they are placed upon too great a number of syllables. For it is to be observed, that what has been said with regard to the syllables which are to be accented respectively in the different kinds of verses, is not to be understood exclusively of the other syllables, but that it is necessary that those syllables should be accented besides the penultima, it being however a matter of no consequence if other syllables besides them be accented, provided it is not too frequent, as in the following verse of *Petrarca* :

Fior, frondi, erbe, ombre, antri, onde, aure soavi.

Which, although it appeared very soft to *Bembo's* ears, yet the greatest number of critics, with *Trifino*, think, that on account of the great number of consonants and of accents, it is more like the sound of German than of Italian.

CHAPTER VII.

OF THE QUALITIES THAT WORDS SHOULD
HAVE IN POETRY.

BESIDES the number of syllables, and the placing of the accents, the qualities of the words must be considered.

Their first quality regards the materiality of their sound, which must be carefully attended to, as all words are not equally grave, soft, or sonorous, nor does every verse equally require either sonorous, or soft, or grave words; this must depend on the quality of the subject.

The softness, gravity and sonorousness of vocables, on the other hand, depend on the quality and quantity of the letters they are composed of. The vowels *a*, *o* and *e* open, are esteemed the most sonorous; next, *o* close and *u*; in the last place, *e* close and *i*. With regard to consonants, *b* and *d* are nimble and swift; *c* and *g* have a full, but somewhat retarded sound; obscure or thick, as *Trifino* calls it, is the sound of *f* and of *v*; soft, delicate and pleasing is *l*; sibilating, and full at the same time, are *s* and *z*, but somewhat harsh; of a middling sound between all these are *m* and *n*; exceedingly nimble and expeditious are *p* and *t*; *r* is full and sonorous; *q* is poor and mute by itself, having no place in a word without an *u* to support it.

Next,

Next, it must be observed, that, according to the greater quantity of vowels or consonants, the more grave and resounding a word will be; thus, *suoi, tuoi, vuoi, puoi*, have a fuller sound than *noi, poi, voi*, &c. which have fewer vowels than the former; and the same appears in *ombra, fronde*, which, by having more consonants, have more dignity than *ora, fiore*. The reason is obvious; for words will have more fullness and majesty in proportion to the time that is consumed in uttering them, which, it is evident, must be longer where the vowels and consonants are in a larger number. The diminution, addition, or change of the syllables in words, must be likewise attended to: All which observations may be seen in reading *Petrarca* attentively.

The second quality that words must have in the composition of verses is, that they be noble and delicate, not rustic and vulgar, as the following are: *Parrave*, of *Dante da Maiano*, for *parebbe*; *per Dio fati resto*, of *Guido Guinizzelli*, which is a low mean oath; *pregasione* and *avi* of *Fra Guittone*, for *pregbiera* and *avete*; and *fi* for *figlio*, of *Dante Alighieri*, who might have abstained also from interspersing his *Comedia* with low vulgar vocables; as, *signorso, biscazzare, piota, ragazzo, zanca, ventraia, có, cá, trei, quoto, per se issò, ploia, s'incinqua, stregghia, prefazj, voggio, pedagogo, ancoi, introcque, berza*, and several other words unbecoming good poetry, besides some either indelicate or obscene, which he has used.

The third quality is, that the words should be poetical, or such as poets have deemed worthy to be adapted for their elocution, and have therefore made frequent use of in their poems; for other words, which, by their conformation, seem to be more fit for prose, are never used by judicious
I authors,

authors, or, if they have used them, they did not meet with a general approbation; thus *Tasso* was censured by the Academy of the *Crusca* for having said, *luoghi, capitano, terremoto, instrumenti*, &c. for *loci, duce, tremuoto, strumenti*, which are the poetical words.

Even *Petrarca* has not been entirely free from this fault. *Favola, traditore, dramma, in veritate, calare, cinquantesi*, &c. have been found by critics to savour too much of prose.

An infinite number of prosaic words are to be found in those authors who were before *Petrarca*, or even were his contemporaries, but had not his purity of taste and discernment. Poets, to keep up their dignity, and shew themselves full of *oestrum* and heavenly inspiration, through the communication which they pretend to have with the gods, must necessarily make use of chosen, elegant and uncommon words.

In order to know how to distinguish true poetical words from prosaic, much reading and observation is necessary, and an able person, versed in the poetical language, to give directions.

CHAPTER VIII.

OF THE ORTHOGRAPHY PECULIAR TO THE ITALIAN POETRY.

POETS, having always studied, both in their words and their conceptions, to soar above the plain manners of prose writers, have also endeavoured to distinguish themselves from the latter even

even in the orthography, when they thought that by so doing their poems might acquire either delicacy or dignity.

In the first place, the articles, which, when used with some prepositions, are joined to them with a double *l* in prose, as, *della, nella, alla, &c.* have been always separately written by the best poets, and with one *l*, in the following manner: *De lo, de la, de li, de le, a lo, a la, a le, da lo, da la, da le, ne lo, ne la, ne le, con lo, con la, con le*; as also, *tra le, fra le, su le, &c.* instead of *tralle, fralle, sulle, &c.*

In the second place, the compound adverbs, which are written in prose as if they were one word, as, *giammai, appena, allora, &c.* have been written by the poets in two separate words, thus, *già mai, a pena, a l'ora, &c.* The reason for writing the above mentioned words separately is to increase the pauses, and thus make the verse march with more gravity and dignity.

In the third place, some words, which in prose are written with a diphthong, as, *giuoco, fuoco, pruova, cuore, nuovo, suono, buono, muore, tuona, &c.* have been considered by poets rather difficult to be pronounced so as to obstruct the softness of the verse; they have deprived those words of the first vowel of the diphthong, thus, *gioca, foco, prova, core, novo, sono, bono, more, tona, &c.* especially at the end of verses, where they have even shunned writing *tiene, ritiene, attiene, viene, conviene, &c.* as in the following verses of *Petrarca*:

Si è debile il filo, a cui s'attiene;

Uom beato chiamar non si conviene.

Finally, these words, *labbro, fabbro, febbre, ebbero*, and the like, in which the Tuscan pronunciation

tion doubles the *b*, and are at present so written in prose, were never, either by *Dante*, by *Petrarca*, by *Bembo*, by *Ariosto*, or any of the ancients, written with a double *b*, and have been made to rhyme with other words which have never had a double *b*, as may be observed in the following verses of *Poliziano*:

Ne l'estremo se stesso il divin fabro

Formò felice di sì dolce palma,

Ancor de la fucina irsuto e scabro,

Quasi obliando per lei ogni salma,

Con dispre aggiungendo labro a labro, &c.

CHAPTER IX.

OF VERSES COMPARED WITH ONE ANOTHER, AND

WHAT VERSES AGREE WITH EACH OTHER.

I WILL not here attempt to discuss the question, whether the verses of an unequal number of syllables are preferable to those of an equal one; I shall only take, first a comparative view of the former, and then of the latter kind.

The *endecasillabo* is the most perfect measure of verses in the Italian language to treat an heroic subject, it being the longest, and marching therefore with more dignity; it is likewise susceptible of more softness and majesty. The *ettasillabo* or *settenario* comes next, by universal consent, as the most harmonious of any other verse that is not *intero*.

tero. The *enneasillabo* or *novenario* was never in great repute. The *pentasillabo* or *quinario* has been considered by the ancients as next in dignity to the *settenario*, with which they have often interwoven it, and also with the *intero* or *endecasillabo*, as appears from the *Canzone* of *Dante*, which begins

Poscia ch'amor del tutto m'ha lasciato ;

And the moderns have likewise made use of it in Dityrambic poems and Anacreontic *Canzonette*. The *trisillabo* has been sometimes by the ancients intruded into their *Canzoni* ; as in that of *Jacopo da Lentino* :

Dal core mi vene,

Che gli occhi mi tene

Rosata.

Spesso m'addivene,

Che la cera ho bene

Bagnata, &c.

At present such kind of verse is in disuse, it being too meagre and dwarfish.

With regard to verses of an equal number of syllables, the *disillabi* have never been used by any good author I know of, and indeed they are too diminutive. The *quadrisillabi* have been intermixed with other verses, and *Cbiabrera*, among several of the moderns, has used them very much in his *Canzonette*. The *ottonario* has acquired much celebrity in our days, and has frequently been used by our poets, as it really is the most worthy of it, among the verses of equal syllables, for its delicacy and number. The *senario* has been used likewise with a very good effect by the moderns, espe-

ally by *Metastasio* in his *Ariette*, who has likewise found the manner to give a great deal of fulness, dignity and harmony to the *decafillabo*.

After having compared the different kinds of verses, let us observe how they agree with one another.

Two musical instruments played at the same time, will give a very disagreeable sound if they are not tuned in the same key ; thus, two kinds of verses, if joined together, cannot have grace and harmony, unless they have their necessary accents on the same syllables. For this reason, the *versi sdrúccioli*, *tronchi* and *piani*, of the same kind, or of the same number of syllables, if mixed together, will always produce an agreeable harmony. It is disputed by critics how far it is proper to mix these three species of verses. Nobody denies, that in the Anacreontic *Canzonette*, like those of *Chiabrera*, and in the *Ariette* for music, as those of *Metastasio*, the union of the *piano*, *sdrúcciolo* and *tronco*, has a most admirable and beautiful effect. In grave and heroic subjects, this mixture has been disapproved. However, *Ariosto* has made use of the *sdrúcciolo* about ten times in his *Furioso* ; several times it has been used by *Bernardo Tasso* in the *Amadigi* ; by *Luigi Pulci* in the *Morgante* ; by *Boiardo* in the *Orlando Innamorato* ; by the other *Pulci* in the *Cirisso Calvaneo*, and by *Dante* in his *Commedia*, with many others. But these authors thought fit sometimes to descend to the low style, and move the readers to laughter, and then such mixture may be excused. *Torquato Tasso* very religiously abstained from such kind of verses through all his *Gerusalemme*. But this will be enough with regard to the mixture of verses of the same kind.

With

With the *endecasillabo*, the *settenario* and the *quinario* will agree. The reason is, that as the *settenario*, with the accent on the sixth syllable, is consonant to the *endecasillabo*, so the *quinario* is likewise consonant to it, by the accent it has on the fourth syllable, in consequence of which they are both parts of the *endecasillabo*. In the following example of *Ghiabrera*, these three are to be found united :

Son io sentito ?

Mal vive uom, che non beve :

Su su rechisi vin, rechisi neve.

Io tutti invito :

Beviam, che non é ria

Una gentil follia.

But in order that there should result a true harmonious accord from this union of the quoted verses, it would be necessary, that when the *quinario* is joined to the *endecasillabo*, the latter were of the second dimension, and when the *settenario* is to be joined to the *endecasillabo*, they should both have the accent on the same syllable.

The *decasillabo* is found to be consonant, in the first place, with the *novenario* in a perfect accord ; the following is an example from the *Ditirambo* of *Redi* :

Son le nevi il quinto elemento,

Che compongon il vero bere.

Ben é folle chi spera ricevere

Senza nevi nel bere un contento.

This happens because the station of the accents is the same in both. For this same reason, both these kinds of verses produce a perfect harmony with

with the *ottonario* and *quadrifillabo*. The following is an example of the *decafillabo* joined to the *ottonario* from the same *Ditirambo* :

*E voi satiri lasciate
Tante frottole, e tanti riboboli;
E del ghiaccio mi portate
Dalla grotta del monte di Boboli.*

An example of the *decafillabo* agreeing with the *quadrifillabo*, may be seen in the following verses belonging to a drama of *Girolamo Gigli* :

*Per giurar sopra l'onde d'inferno
Giurerei
Sopra il pianto, che versu il mio cor :
Ma vedrei
Queste ancor da te prendersi a scherno,
Perché sprezzzi le leggi d'amor.*

From the rhimes of *Maggi* I have extracted an example of the *novenario* joined to the *ottonario* :

*Alme in terra innamorate,
Voi mi fate la gran pietá :
Voi soffrite tante pene
Per un bene che se ne va.*

The *ottonario* joins likewise with the *quadrifillabo* ; for besides that they both agree in the placing of the accents, one is part of the other. Many beautiful *canzonette* has *Ghiabrera* composed in this metre, of which the following is an example :

*Cinta il crin d'oscure bende
Notte ascende
Per lo ciel su tacit'ali ;*

E

*E con aere tenebroso
Dá riposo
Alle ciglia de'mortali.*

With regard to the *settenario*, it has been observed, that it joins in harmony with the *endecasyllabo* and the *quinario*.

The *senario* is commonly alone, although it has been joined with the *novenario* and the *decafillabo*. With the *trifillabo* it might be coupled very harmoniously; yet not many examples are to be found, except in some *ariette*; as in the following of *Maggi*:

*Se ho dura ventura ;
E' peggio
Che deggio
Dolermi di me, &c.*

These are the only harmonious unions which have been or can be made with the verses we have, which must be carefully observed, in order to avoid the fault of some versificators, who have interwoven their poems with disproportioned and discordant verses.

CHAPTER X.

OF THE RHIME, AND BY WHAT LAWS
IT IS GOVERNED.

WHAT was by the Greeks and the Latins deemed a fault in poetry, and is even at present esteemed to be so in prose, the uniform termination of two words, *rhime*, is become a necessary beauty in the poetry of almost all the modern languages. The Italian poetry, by means of the rhime, becomes more sweet, amiable and delightful than any other. For although other nations make use of rhime, yet because their words either end in accented syllables, or in consonants, they can never rival the Italian poetry in this point of harmony.

The general rule with regard to rhime, is, that the words which are to rhime must be different, and the same is never to be repeated. It may happen, that a word may be the same in the figure or union of letters, but it must be different in the meaning; for example, *parte* might be used in the first verse for *fide* or *place*, in the second for the third person of the verb *partire*, &c.

It must be observed, however, that the repetition of a word may be done sometimes with reason, and turn out to be agreeable, as in the beautiful translation of *Ovid's* *Metamorphoses* by *Anguillara*, in order to give an impressive idea of the *chaos*, the same words are most wonderfully grouped,

ed, and repeated in each verse of the stanza, as follows :

*Pria che 'l ciel fosse, il mar, la terra, il foco,
Era il foco, la terra, il cielo, il mare :
Ma il mar rendeva il ciel, la terra, e 'l foco
Deforme il foco, il ciel, la terra, e 'l mare :
Cb'ivi era e terra, e cielo, e mare, e foco,
Dov'era e cielo, e terra, e foco, e mare :
La terra, il foco, e 'l mar era nel cielo,
Nel mar, nel foco, e ne la terra il cielo.*

Ariosto, in the 27th canto of his *Furioso*, being willing to shew, that *Mandricardo* was to fight separately with *Rodomonte*, with *Ruggiero*, and with *Marfisa*, with some propriety, puts his name three times in the rhyme. But it is not always that such repetitions in *Ariosto* deserve our approbation.

As the species of verses belonging to each kind are only three, *piani*, *sdrúccioli* and *tronchi*, three likewise are the kinds of rhyme, *rime piane*, *sdrúcciole* and *tronche*.

Another division must be attended to with regard to the distance of rhimes, some of which are *distant*, others *more distant*, and others *very distant*, —*lontane*, *piú lontane*, *lontanissime*. On the contrary, some are *near*, some *nearer*, and others *very near*, —*vicine*, *piú vicine*, *vicinissime*.

Rime vicine are those which end two verses without the interposition of another rhyme ; as from *Ariosto* :

*Dice il proverbio, ch'a trovar si vanno
Gli uomini spesso, e i monti fermi stanno.*

Piú vicine are those rhimes which are to be found in the middle of verses, so as to answer to the
the

the termination of the verse immediately before it; as in *Petrarca* :

*Soccorri alla mia guerra
Bench' i sia terra, e tu del ciel regina.*

Vicinissime are those rhimes which are so repeated as to have every word to rhyme with that which immediately precedes it; as may be seen in a very old *sonetto* of *Pucciandone Martello* of *Pisa*, quoted by *Redi* in the notes to his *Bacco in Toscana* :

*Similmente. gente. criatura
La portatura. pura. ed avvenente.
Faite plangente. mente. per natura
Si che in altura. cura. vo la gente, &c.*

Dante da Maiano, and *Guido Cavalcanti* have sometimes been tainted with this bad taste. *Lodovico Leporeo* in the last century made great use of such kind of rhiming, which from him got the denomination of *Leporeambico*; but nobody took the trouble to follow him.

Rime lontane may be called those between which there is an interposition of four verses; as may be seen in the *Canzone* of *Petrarca* :

*Quell' antico mio dolce empio signore
Fatto citar dinanzi a la Reina,
Che la parte divina
Tien di nostra natura, e 'n cima sede;
Ivi, com' oro, che nel foco affina,
Mi rappresento carico di dolore.*

Più lontane may be considered those that have five verses between, as in *Chiabrera's Canzonette* :

*In van lusingbimi ; Già per l' Arcadia ; Se già mai
dolgomi, &c.*

Lontanissime may be called those rhimes which have six verses between ; as in the *Canzoni* of *Petrarca* : *Verdi panni sanguigni*, and *Qual più diversa, e nova*.

The other rhimes, which have one, two or three verses between, must be considered as rhimes of a reasonable distance, *rime di ragionevole distanza*.

CHAPTER XI.

OF THE DIFFERENT SOURCES FROM WHICH THE ITALIAN RHIMES MAY ARISE.

IN the Italian language, poets have procured an extraordinary supply of rhimes in three ways, *viz.* by *altering*, by *changing*, by *adding*. By *altering*, when, the same word or phrase remaining, any syllable is altered in the former, or any word inverted in the latter. To the alteration of syllables in words may belong what has been said in the chapter of the augmentation and diminution of syllables, and what I shall say with regard to the licences used for the sake of the rhyme. I shall here only make a few observations on some liberties or alterations introduced by poets in the termination of verbs.

Imo, The three persons singular of the present subjunctive, first conjugation, which, according to rule, must end in *i*, have been by poets ended in *e* ; as, *treme, mostre, impare*, &c. were used by *Petrarca*,

Y y

trarca,

trarca, instead of *tremi*, *mostri*, *impari*, &c. Not only with the verbs of the first conjugation, but sometimes such liberty has been taken with the verbs of the other conjugations. Not only *Dante Alighieri* has said *vegne*, *vegge*, *scrive*, *posse*, &c. for *vegna*, *veggia*, *scriva*, *possa*, &c. which is the genuine termination of the three singular persons of the subjunctive of such verbs, but even *Petrarca* has been led by the rhyme to say,

La qual temo, che 'n pianto si risolve,

In place of *risolvi*.

The second person of the present indicative of verbs of the first conjugation naturally ending in *i*, has been also, on account of the rhyme, changed into *e*; thus *Petrarca* has said, *tu informe* and *adopre*, in place of *tu informi*, *adopri*. But what is worse, *Dante* has extended such a licence to the third person of the same indicative, which must end in *a*, by saying, *sol un non falle*, in place of *sol un non falla*.

2do, Instead of the words belonging to the first person plural, which in the present indicative are regularly *abbiamo*, *vediamo*, *vogliamo*, *fiamo*, &c. our poets have often made use of the Venetian dialect, *avemo*, *vedemo*, *volemo*, *femo*, &c. which, if sparingly used, may give to the verse more dignity than the common termination *fiamo*, *abbiamo*. *Dante* has shunned the latter with so much care, that amongst all the rhimes of his *Comedia*, it can only be found once, *Dio lodiamo*.

Riguardiano, *andiano*, *possiano*, have been said for *riguardiamo*, *andiamo*, *possiamo*; likewise *doveno* for *dovemo* or *dobbiamo*, *aveno* for *avemo* or *abbiamo*. But such obsolete words must be left amongst the dust of the shelves of antiquarians, or to the populace

populace of Florence, and the peasants of its environs, who still make use of them.

3^{to}, The first and third persons singular of the imperfect indicative of verbs of the second conjugation, which, according to rule, should be *avea*, *credea*, *solea*, &c. have been often altered in *avia*, *solia*, *credia*, *conoscia*, *ridia*, *vivia*, *battia*, *cadia*, *dicia*, &c. which in some very urgent cases may be used.

But *facieno*, *movieno*, &c. for *faceano*, *moveano*, and *vediensi*, *moviensi*, for *vedeansi*, *moveansi*, are to be quite shunned; as likewise, *rilucieno*, *sedieno*, *morieno*, *avieno*, for *riluceano*, *sedeano*, *morivano*, *avevano*, and *facciano* for *facevano*, are extremely bad, though they have been used by *Dante*, *Boccaccio* and *Ariosto*.

4^{to}, The rhyme in *io* has caused an *o* to be freely added to the third person singular of the preterite of the third conjugation; as, *punio*, *aprio*, *morio*, *uscio*, for *puní*, *aprí*, &c.

The rhyme in *eo* has in the same manner caused the third person singular of preterites ending in *é* accented to be augmented with an *o*; as, *perdeo*, *feo*, *cadeo*, *poteo*, &c. for *perdé*, *fé*, *cadé*, *poté*, &c.

5^{to}, Instead of the termination we have at present for the future, *faró*, *ameró*, &c. our ancient authors have used the termination in *aggio* and *abbo*; as, *falliraggio*, *auraggio*, *farabbo*, for *falliró*, *avró*, *faró*, which are to be found in *Cino* and *Guittone*. But *Petrarca* never made use of any such unpleasant terminations.

The third person plural of the preterite indicative of verbs of the first conjugation, which are like *amarono*, *lagrimarono*, &c. has been ended in *orno* on account of the rhyme, and has been abridged in *oro*; thus not only *Francesco Barberi-*

ni and *Dante Alighieri*, have made use of this termination; but even *Ariosto* has said *numerorse*, *andorno*, *tornoro*, *lagrimoro*, *placorno*. It is peculiar to the dialect of the *Pisani* and the *Lucchese*, and a barbarism to be carefully shunned.

It must be observed also, that to say, *affogassi*, *amassi*, *instassi*, *restassi*, *succedessi*, *importassi*, *fossi*, *andassi*, &c. which are found in *Ariosto*, instead of saying *amasse*, *affogasse*, *fosse*, *andasse*, &c. are all abuses and perversions of the true pronunciation, unbecoming the purity of language required in poetry.

Also *configlierave*, *parrave*, *sarave*, *averave*, instead of *configlierebbe*, *parrebbe*, *sarebbe*, *avrebbe*, &c. are *Venetian* terminations used by *Dante da Maiano* and *Francesco Barberini*, to be condemned to oblivion.

6to, Poets have changed with a better effect the letter *r* of infinitives into *l*, when they have the affixed pronouns, *lo*, *la*, *li*, *le*; as, *vedella*, *sentille*, of *Petrarca*; *provallo* of *Ariosto*; *dilla* of *Berni*, &c. in place of *vederla*, *sentirle*, *provarlo*, *dirla*. This manner is very common among the Roman cockneys, as likewise is the other liberty taken with great freedom and good effect by poets, viz. that of changing the pronouns *mi*, *vi* *si*, when they are affixed to a verb in *me*, *ve*, *se*, or rather it may be said, of retaining their original termination; as, *crearme*, *raccontarve*, *celarse*, of *Petrarca*; *ritirarse* of *Ariosto*, instead of *crearmi*, *raccontarvi*, *celarsi*, *ritirarsi*; and likewise *fasse*, *dipartisse*, *voltoffe*, *famme*, &c. for *fassi*, *dipartissi*, *voltoffi*, *levoffi*, *fammi*, &c.

It is to be observed, that no example is found in *Dante*, *Petrarca*, or any of the ancients, of *ti* changed

changed into *te*, when affixed to a verb. *Bembo* however did not scruple to say,

Cb'io dovessi attempato omai lasciarte.

In fine, the ancients have said *smarruto*, *feruto*, *sentuto*, *vestuta*, for *smarrito*, *ferito*, *sentito*, *vestita*; but notwithstanding these words are not only from *Dante*, but also from *Petrarca*, they are not much relished at present.

The alteration in the order of the natural syntax is likewise a source of rhyme; thus, instead of *L'ombra di quel magnanimo rispose*, *Dante* said,

Rispose del magnanimo quell'ombra;

And *Petrarca*, instead of *che mi ceta i begli occhi, onde mi struggo*, said,

Che i begli, onde mi struggo, occhi mi ceta.

But great care must be taken not to produce confusion and obscurity in the sentiment, by inverting the words too much in order to get a rhyme.

The change or permutation from which rhyme may have its source, may be of a word, or of an entire phrase, by substituting one to another; thus, *ove solea spuntarsi ogni dardo*, would not do for a rhyme in *etta*, *Petrarca* changed it thus:

Ove solea spuntarsi ogni saetta.

As it would not do for a rhyme in *acque* to say the plain sentence, *io sempre abborrii questa vita mortale*, *Petrarca* changed the phrase thus:

Mai questa mortal vita a me non piacque.

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The same *Petrarca*, finding that the simple phrase, *piangono amaramente gli occhi miei*, could not give him a rhyme in *iso*, which he wanted, said,

Piovommi amare lagrime dal viso.

Addition is the third and very plentiful source of rhimes, and may be done in several ways:

1^{mo}, By adding a word or a sentence of the same meaning to the preceding word or sentence; thus *Petrarca*:

*Il nostro amor, vo' ch' abbandoni, e lasce;
Che di lagrime son fatti uscio, e varco, &c.*

Abbandoni and *lasce*, *uscio* and *varco*, are synonymous. If the second should add something to the idea annexed to the first, it will be so much the better.

An example of a synonymous sentence added for the rhyme, may be the following from *Petrarca*:

Tal ch' é già terra, e non giunge offo a nervo.

The first phrase said enough, but *Petrarca* wanted a rhyme in *ervo*.

2^{do}, By joining several adjectives to a substantive, as *Petrarca* has very frequently done:

*Tu che vedi i miei mali indegni ed empj;
Soccorri all' alma disviata e frale, &c.*

Or by joining an adverb to a verb, as in the following verse of *Petrarca*:

E 'l pentirsi, e 'l conoscer chiaramente.

But care must be taken, that those adjectives and adverbs should not be like the saddle upon an ox; they must either enforce the meaning of the substantive, or at least serve as a useful ornament.

3tho, By dividing into parts the whole that has been named, and adding these parts to the phrase, the danger may be of making an enumeration that may turn out superfluous, as that of *Niccoló Agostini*, in the books he added to *Boiardo*:

*I nemici affondaron la Galea,
E la poppa, e la proda, e la sentina.*

4tho, By adding words signifying either the instrument, or the manner, or any thing else that may accompany the action; as if one should say, *Quel sole, il qual vegg'io*, and needs a rhyme in *ei*, he may add the instrument of sight, and say with *Petrarca*,

Quel sole, il qual vegg'io con gli occhi miei.

5tho, By adding a sentence which has the same meaning as the preceding, but is expressed in a contrary manner; as that of *Petrarca*:

E mi tolse di pace, e pose in guerra.

6tho, By adding a comparison, which may be either perfect or imperfect, as may be seen in the two following verses of *Petrarca*:—Example of a perfect comparison;

Che mi struggon così, come il sol neve.

Of an imperfect one;

O di veloci più, che vento, o strali.

7^{mo},

7^{mo}, By adding either in the middle of the period, or at the end, a short sentence which is not entirely necessary to the sense, but which, besides helping the rhyme, may serve to explain, enforce, correct a proposition, or assign the reasons, and point out the conditions necessarily belonging to it. It may likewise be of use to explain those passions of the soul which may accompany the sentence, whether love, hatred, desire or fear, &c. The following examples are from *Petrarca*:

*E sempre andai (tal amor diemmi aita);
 La si ritolse; e cosa era da lui;
 Gentil ramo ove piacque,
 (Con piacer mi rimembra)
 A lei di fare al bel fianco colonna.*

CHAPTER XII.

OF LICENCES INTRODUCED BY POETS TO DIMINISH THE DIFFICULTY IN RHIMING.

THESE licences may be reduced to three heads, viz. with respect to words, with respect to accents, with respect to the different sound of some letters which are materially the same.

With respect to words, poetical licences used with the view of getting a rhyme, consist, 1^{mo}, in the change of letters; 2^{do}, in the transposition; 3^{tio}, in the addition; 4^{to}, in the diminution of the same.

1^{mo},

1mo. The change of letters is made by substituting one for another. *Dante* has been the most profuse in the use of this licence. He has said, *approbo, prescriba, lame, como, adona, dolve, torza, sofo, sorpriso, sego, roggio, riprifo, di butto, di suto, &c.* for *approvo, prescriva, lume, come, aduna, dolse, tarcia, suso, sorpreso, seco, rosso, ripreso, di botto, di sotto, &c.*

Petrarca has been more reserved, but has said, *Goffrido, percusse, Atena, digno, describo, despitta, opra, Deo*, instead of *Goffredo, percosse, Atene, degno, descrivo, dispetto, apra, Dio*. *Giusto de Conti* said *Nile* for *Nilo*. *Boccaccio* and *Pulci*, *ressa* for *rissa*. *Poliziano*, *crino* for *crine*. *Buonaggiunta da Lucca*, *allore* for *allora*. *Volentiero* has been said by *Cino*, and *volontiere* by *Alamanni* for *volentieri*. *Udesse* for *udisse*, *avire* and *iacire* for *avere, tacere*, by *Guittone d'Arezzo*. *Mia* for *miei* by *Lorenzo de Medici*, which is a peculiar vulgarism in Florence. Thus also, *intiso* for *inteso*, *miso* for *messò*, *benegno* for *benigno*, *respitto* for *rispetto*, *nomo* for *nome*, *mercide* for *mercede*, *priso* for *preso*, *aida* for *aita*, *rassigno* for *rassegno*, *vedite* for *vedete*, and such other abortive deformities, have been used by the ancients, forced to it by the rhyme, who have been too much imitated by *Ariosto* in his *Furioso*, and by *Sannazzaro* in his *Arcadia*.

2do. The transposition is effected by changing only the place of the letter; as, *strupo* and *punga* for *stupro* and *pugna* by *Dante*, to whom the following also belong: *Drento, drieto, uguna, spegna, vegna, fragne, &c.* for *dentro, dietro, unghia, spenga, vengna, frange, &c.* which have been imitated by many, and deemed allowable licences by the critics; not so *bugiadro* for *bugiardo*, used by *C no.*

3^{tio}, The licence by addition has been performed by adding other letters to a word, and that in two ways, either so as to have the word increase a syllable, or so as to have the same number of syllables remain. The latter is done either by duplicating a consonant, which should be single, as in *Dante Alighieri*, *viddi*, *vestigge* for *vidi* and *vestigio*; or in adding other letters to the syllable, as in *Dante da Maiano*, *stragna* and *creggio* for *strana* and *credo*;—in *Guido Guinizelli*, *gioglia* for *gioia*;—in *Guittone*, *noglia* for *noia*, &c. all to be shunned.

The addition of letters which increase the syllable has been made by adding the syllable *ne* at the end of words accented on the last vowel; as, *piene*, *mene*, *done*, *sone*, *ene*, *divisone*, &c. by *Guittone*, for *pié*, *me*, *é*, *so*, *dó*, *vo*, *divisó*; and *hane*, *verrane*, *darane*, *dene*, *celone*, *ene*, *mone*, by *Francesco Barberini*, for *ba*, *verrá*, *dará*, *de'*, *celó*, *é*, *mo'*. In *Dante* also we find *saline*, *vane*, *partine*, *fane*, *fene*, *puone*, &c. for *salí*, *va*, *partí*, *fa*, *fé*, *puó*, &c. Such an addition of the syllable *ne* is very common with the Roman populace.

The same increase has been made by adding the syllable *ci*; as, *quici*, *lici*, *laci*, &c. of *Petrarca* for *quí*, *lí*, *lá*. The ancients have sometimes added an *n* before *ci*; as, *costinci*, *quinci*, *lini*, &c. for *costí*, *quí*, *lí*.

In fine, what has been said in the third chapter of this treatise with regard to the different ways of increasing the syllables, may be applied to this third licence, which, in spite of venerable antiquity, is not a very laudable one.

4^{to}, The licence by diminution is also twofold, either so as to have the word only deprived of some letters, retaining the same number of syllables, or so as to have the word lose a syllable. It

is done in the first manner, either by taking away one of the double consonants; as, *Diemi, Erine, Baco, Galeoto, ritrare*, &c. of *Dante*, instead of *Diemmi, Erinne, Bacco, Galeotto, ritrarre*; *pigliamo* for *pigliammo* of *Boccaccio*; *vestimo* for *vestimmo* of *Ariosto*; *palido* for *pallido* of *Sannazzaro*, &c.

Or by taking away both the consonants which should be double in a word; as, *poia* for *poggia* in *Cino*, *appoia* for *appoggia* in *Dante*.

Or by taking away a vowel or a consonant, although not double; as, *pina* for *piena* of *Dante da Maiano*; *spazo, pane, varo, bifolci* of *Dante Alighieri*, for *spazio, panie, vario, bifolchi*; thus likewise our ancient poets have said *pui* and *vui* for *puoi* and *vuoi*; and *sui, tui*, for *suoi, tuoi*; as also by a change of letters it has been said *pui, nui, vui*, for *poi, noi, voi*.

The second manner of using this licence, so as to diminish the word of a syllable, is done either by curtailling a syllable at the end of a word; as, *scorpio, tizzo, temo, sermo*, &c. of *Dante* for *scorpionne, tizzzone, temone, sermone*, and *immagine*, of *Petrarca* for *immagine*.

Or by taking away some letter or syllable from the beginning or the middle of a word; as, *oranza* for *onoranza*, *canda* for *candida*, the first of *Dante*, the second of *Barberini*, the latter of whom has likewise said very barbarously, *frá, frai, franno, frete, fró, drá, dranno, temrai*, &c. for *sará, sarai, saranno, sarete, saró, daró, daranno, temerai*, &c. To this fourth licence you may likewise apply what has been said in the third chapter.

As for the licences with regard to accents which have been introduced for the sake of rhyme, nothing more can be added to what has been said in chapter V.

The

The following licences are so common that they may be rather looked upon as stated rules. They regard the different sound of some letters that are materially the same. Thus, in the first place, *e* and *o* close rhyme with *e* and *o* open; as, *ella* close rhimes with *gonnella* open, and *subno* open with *perdono* close.

Secondly, The *chi* and *ghi* schiacciato rhimes with *chi* and *ghi* rotondo; thus, *occhi* rhimes with *tocchi*, and *muggbi* with *struggbi*.

Thirdly, The two different sounds of *j* and those of *z* make no difference in the rhyme; so that *rosa*, participle of *rodere*, rhimes with *rosa*, the flower, and *orzo*, pronounced like *ds*, rhimes with *fforzo*, pronounced like *ts*.

CHAPTER XIII.

OF THE BEAUTIES AND FAULTS OF RHIMES.

IN the first place, the sound and quality of rhimes must be attended to. That correspondence of sound which is formed by a distortion of words, and has been spoken of in the foregoing chapter, is to be carefully shunned.

Of little value are those cadences which are common to a great number of words; such are all the adverbs in *ente*, the diminutives in *etto*, *ino*, *uccio*, *uzzo*, the augmentatives in *one*, as well as other words of this same termination, those in *accio*, the termination in *ore*, which *Redi* has too frequently made use of in his Sonnets.

All

All terminations of verbs in *ava, eva, va, amo, ate, ele, ite, are, ere, ire, ando, endo, &c.* are weak rhimes also; however they are not to be entirely excluded; on the contrary, they may have a good effect, when sparingly and judiciously mixed with words of different terminations.

Rhimes formed of useless epithets and adjectives are as bad.

But it is not enough that the rhimes should be free from such faults; it is also necessary to chuse the most beautiful and most suitable to the style and the subject. The quantity and quality of letters which compound the words concur very much to augment the beauty of rhimes. Full of majesty and of wonderful gravity are the rhimes in the sonnet of *Petrarca*, which begins:

*Solo, e penso i più deserti campi
Vo misurando a passi tardi, e lenti, &c.*

Because the accented syllable, besides having sonorous vowels, is well stocked with consonants. On the contrary, words compounded with the vowels *e* close, *i* and *u*, and having only one consonant in the accented syllable, or in the following one, form very weak mean rhimes, as are those of the other sonnet of *Petrarca*:

*Amor, natura, e la bell'alma umile,
Ove ogni altra virtute alberga, e regna, &c.*

The brevity of the words must be also considered. Rhimes consisting of *sesquipedalian* words are very displeasing to the ear. The most agreeable rhimes are generally those of words of two syllables for *versi piani*, of three for *versi sdruccioli*.

Besides,

Besides, it must be observed, that all words, though short, sonorous and beautiful, are not fit for rhyme. It is likewise necessary to take notice whether they are words used by poets, not only within the verse, but also in rhyme, as some words may be poetical, and yet not proper for the rhyme; in what kind of composition, as there are words which will do for a satire, but not for a majestic sonnet, will be very proper in an epic poem, but not in an Anacreontic *Canzonetta*, and the like.

I have already explained what the *rime vicine* and *lontane* are, the *più vicine* and *più lontane*, the *vicinissime* and *lontanissime*, and what the *rime di ragionevole distanza*.

The last interval is certainly the most beautiful and most harmonious, and consequently *Petrarca* made use of it in his *Canzoni*, and in the *Ternarij* of his *Sonetti*.

Not so grateful to the ear are those rhimes which have an interval of five verses, and therefore *Petrarca* never used it: Yet in *Chiabrera's* poems they sound well; the reason is, because the verses are very short, they being only of five syllables. Besides, the ear is not diverted by other rhimes between; and in fine, because where, in those *Canzonette*, the intermediate verses without rhyme are *sdrúccioli*, the rhimes are *tronche*, which is sufficient to distinguish them. The *lontanissime* rhimes reach so late to the ear, that their effect is to disgust rather than give pleasure.

An interval of few verses will render the correspondence of the rhimes very sweet and pleasant, as may be observed in the *Canzoni* of *Petrarca*:

Chiare fresche, e dolci acque.

And

And

Se il pensier, che mi strugge.

Their verses, being mostly *ettasillabi*, or of seven syllables, the ear is not tired in waiting for the recurrence of the expected sound.

The softness of the *più vicine* begins to degenerate into languor; they were not much used by *Petrarca*.

The *vicinissime* become entirely disgustful, as the too frequent catching of the consonance, instead of affording harmony, breeds only noise and fastidiousness, as may be easily experienced in reading the compositions of *Lodovico Leporeo*.

The manner of interweaving one kind of rhyme with another is also to be attended to.

The first fault in the combination of rhimes is when there is a similitude of sound in two different consonances immediately close to one another; as in the following sonnets of *Petrarca*:

The first,

*Quando io veggio dal ciel scender l'aurora
Colla fronte di rose, e co' crin d'oro,
Amor m'affale; ond'io mi discoloro,
E dico sospirando, ivi è Laura ora, &c.*

The second,

*Il cantar novo e 'l pianger degli augelli
In sul di fanno risonar le valli;
E 'l mormorar de' liquidi cristalli
Giù per lucidi, freschi rivi, e snelli, &c.*

The

The third,

*Levommi il mio pensier in parte ov'era
Quella ch'io cerco, e non ritrovo in terra:
Ivi fra lor che il terzo cerchio ferra,
La rividi più bella, e meno altera, &c.*

In the two first there is no other difference than that of a vowel, in the third example of a single consonant.

The second fault is, when different combinations of rhimes are made by changing only the last vowel; so when, after having used in a rhyme a word in one gender or number, care must be taken not to use again the same kind of termination, much less the same word in the same poem if it is a short one, nor in a long one, except at a very great distance; for example, if *primo*, *sereno*, *braccio*, have been used, one must shun saying in the same poem, *prima* or *prime*, *sereni* or *serene*, *braccia*, &c. This rule has been very religiously observed by *Petrarca* with regard to denominations, not so much with respect to verbs.

The third fault is, when, in the combination of rhimes, they do not correspond in beauty or gravity at the end with those of the beginning and the middle. This is a great fault; for as the energy of speech should always increase in approaching to the end, so should harmony.

It must be observed, that not all that the ancient authors have said is proper for us to imitate. Imprudent people are always ready to imitate the faults of the great, and if reproached, they pretend to defend themselves with the example and authority of those whose followers they wish to appear to be. Many licences might have been permitted, and many strange things pardoned to

the first writers in the Italian language, in consideration of the antiquity of the century they lived in; for as nothing can be perfect in its first invention, so the Italian poetry, which was only at that time in its infancy, could not have that neatness and beauty which it has acquired through the course of several ages by the judicious polishing of several rare geniusses. *Petrarca* may serve as an example how to act in this choice. He selected from *Dante* what was most remarkable, laudable and beautiful, as *Virgil* had done before with the works of *Ennius*, and rejected all that seemed to him gross, mean, barbarous, licentious or unpolished; and the same *Petrarca* will permit us to imitate him with that circumspection, of which he has given us so illustrious an example.

CHAPTER XIV.

OF THE SONETTO.

THE *Sonetto* is a poem which contains only fourteen verses of the same kind, so arranged as to be divided in two parts, the first of which consists of two *quadernarij*, or two divisions of four verses each, and the second part of two *terzine*, or two divisions each of three verses.

As it is a short poem, the smallest blemish is blamable; it must have no superfluity, it must want nothing, but the sentiment, from the beginning to the end, must flow with perspicuity and dignity, if the subject is serious and sublime; a

trivial subject may be managed with an air of liveliness, and in such a manner by which the poet supplies out of his own talents what may be wanting in the subject. The words must be chosen, neat and beautiful. All *concelli*, quibbles, puns, &c. are unbecoming in a *sonetto*, if it is on a serious subject. Licences of all kinds are also to be shunned. The rhimes should be always suitable to the character of the subject, and so naturally flowing as if the sentence could not otherwise be expressed.

The disposition of the rhimes in the *sonetto* has been various, but not every one equally good, and therefore require some observations; to the purpose of which, and for the sake of brevity, I shall lay down the following table, in which the rhimes are indicated by the letters of the alphabet; so that, where the characters are the same, it is to be understood, that the verses are there of the same consonance. The Roman numbers point out the first, the second, &c. manner of rhiming, and the Arabic numbers at the side shew the verses of which the *sonetto* is composed.

Manners

*Manners of rhiming the Quadernarj.*Used by *Petrarca*.Used by *Cino*.

	I	II	III	IV	V
Verse 1.	a	a	a	a	a
2.	b	b	b	b	b
3.	b	a	a	a	b
4.	a	b	b	b	b
5.	a	a	b	b	b
6.	b	b	a	a	a
7.	b	a	b	a	a
8.	a	b	a	b	a

*Manners of rhiming the Terzine.*Used by *Petrarca*.Not used by *Petrarca*,
but by others.

Ver.	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII
9.	a	a	a	a	a	a	a	a	a	a	a	a	a
10.	b	b	b	b	b	b	b	b	b	b	b	b	b
11.	a	a	b	c	c	c	c	a	b	c	a	a	b
12.	b	a	b	a	b	b	c	a	a	c	b	c	a
13.	a	b	a	b	a	c	b	b	b	a	c	b	c
14.	b	a	a	c	c	a	a	b	b	b	c	c	c

Of

Of the five manners of rhiming the *quadernarij*, the first has been generally preferred as the most harmonious. The second and third have been seldom used, more rarely the fourth. Only two *sonetti* of *Petrarca* are to be found of this manner, which critics have supposed to have been thus confused by inaccuracy in the first impressions. The fifth is too bad to be imitated by any person who has the least taste for poetry.

With regard to the *terzine*, the first is most beautifully tempered with softness and dignity. The second and third are insipid, and much more so are the eighth and ninth, and therefore very little used. The fourth and fifth manner are inferior in sweetness comparatively to the others, but are preferable for dignity, and therefore fitter for a sublime and grave style; for which reason *Petrarca* has used them more frequently than any other in his *sonetti* on the death of *Laura*. Next to these is the sixth, and then the seventh and the tenth. As for the eleventh, twelfth and thirteenth, they are all of them worse than another.

The following *sonetto* of *Petrarca* will be a sufficient example of this kind of poem:

*Solo e penso i più deserti campi
 Vo misurando a passi tardi e lenti:
 E gli occhi porto per fuggire intenti,
 Dove vestigio uman la rena stampi.
 Altro schermo non trovo, che mi scampi
 Dal manifesto accorger delle genti;
 Perché negli atti d'allegrezza spenti
 Di fuor si legge, com'io dentro avvampi;
 Sì ch'io mi credo omai, che monti, e piagge,
 E fiumi, e selve sappian di che tempre
 Sia la mia vita, ch'è celata altrui.*

Ma

*Ma pur sì aspre vie, né sì selvagge
Cercar non so, ch' Amor non venga sempre
Ragionando con meco; ed io con lui.*

CHAPTER XV.

OF THE CANZONE.

THE word *Canzone* is derived from the Latin *cantio*, meaning a song, or verses which are to be sung. In the infancy of Italian poetry, every kind of poetical composition was called by this name; so that *Dante Alighieri*, at the beginning of the 20th *canto* of the *Inferno*, calls his *Commedia* by the denomination of *Canzone*.

But even in those days, by the name of *Canzone* a particular poem has been distinguished, consisting of a quantity of *stanzas*, connecting a suit of sentences on some particular subject, and preserving the same order of rhiming, of measure, and number of verses, the same order of stops as had been settled in the first *stanza*, and is concluded by a *stanza* of a smaller quantity of verses, which is called *Ripresa*, *Commiato* or *Licenza*.

Francesco Petrarca has excelled every other poet in this kind of composition, so that from him it is commonly called *Canzone Petrarchesca*, by which name it is distinguished from the *Canzone Pindarica*, the *Canzone a Ballo*, and the *Canzone Anacreontica*.

There is no established rule with regard to the quantity or the quality of verses in a *stanza*; the
number

number of the *stanzas* is likewise left to the option of the poet.

Every *stanza* must conclude a sentence, and is besides divided in other sentences. These divisions, from the stops by which they are marked, are called *punteggiature*, which are as necessary to the *stanza* as the accents to the verse; for without them neither of them can be harmonious, numerous or agreeable.

When the *replicazione del canto*, or repetition of the *tune*, is made before the division in the *stanza*, this is said to have feet or *piedi*. If the repetition of the tune is after the division, the *stanza* is said to have turns or *volte*.

If a *stanza* has the repetition of the tune before the division, and not after it, the *stanza* is said to have *piedi* and *sirima* or *coda*.

If the repetition of the tune is only after the division, and not before it, the *stanza* is said to have *fronte* and *volte*.

By repetition of the tune is understood, that the verses of the second *piede* or of the second *volta* are so entirely like the first *piede* and the first *volta*, that if they were set to music, the second would be sung upon the same notes, and with the same time as the first.

The following examples will better illustrate the subject.

First Example from *Petrarca*.

I. *Piede*.

*Se 'l pensier, che mi strugge,
Com'è pungente e saldo,
Così vestisse d'un color conforme;*

II. *Piede*.

II. Piede.

*Forse tal m'arde e fugge,
Cb'avria parte del caldo,
E destieriasi amor lá, dove or dorme ;*

Sirima.

*Men solitarie l'orme
Foran de'miei pié lassi,
Per campagne e per colli :
Men gli occhi ad ogni or molli,
Ardendo lei, che come un ghiaccio stassi ;
E non lascia in me dramma,
Che non sia foco, e fiamma.*

Second Example from Cino di Pistoia.

Fronte.

*L'alta speranza, che mi reca Amore,
D'una Donna gentile, cb'bo veduta,
L'anima mia dolcemente saluta,
E falla rallegrar dentro lo core ;*

I. Volta.

*Onde si face a quel, cb'ell'era, strana ;
E conta novitate,
Come venisse di parte lontana ;*

II. Volta.

*Che quella Donna piena d'umiltate
Giugne cortese e umana,
E posa nelle braccia di pietate.*

Third

Third Example from *Cino*.I. *Piede*.

*Degno son io, ch'i mora,
Donna, quand'io vi mostro,
Ch'i ho degli occhi vostri amor furato.*

II. *Piede*.

*Per certo s'è celato
Men venni al lato vostro,
Che non sapeste quand'io ne uscì fora.*

I. *Volta*.

*Ed or perché davanti io non m'attento
Mostrarlo in vista vera;
Ben è ragion ch'io pera,
Solo per questo mio folle ardimento.*

II. *Volta*.

*Ch'io dovea innanzi, poichè così era,
Soffrire ogni tormento,
Che farne mostramento
A voi ch'oltre natura siete altera.*

It is an inviolable law, that *fronte* with *volte*, *piedi* with *volte*, *piedi* with *firima*, may be together in a stanza; but *fronte* and *firima* can never be joined, because the stanza cannot be without the repetition of the tune in one of its divisions.

With regard to the order of the rhimes, the following rules must be observed:

1^{mo}, No *piedi* and no *volta* is to finish with two verses rhiming together.

2^{do}, The *piedi* must bind with one another by means of the rhyme; so that the verses of one *piede* should

should make a consonance with those of the other *piede*; as likewise the verses of one *volta* should be consonant with those of the other *volta*.

3tho, The *piedi* must be joined to the *firima* or to the *volte* by means of the rhyme, and likewise the *fronte* with the *volte*; so that the first part of the stanza may be united with the second by the consonance. It has been a rule invariably observed by *Petrarca* and *Dante*, that the first verse of the *firima* should rhyme with the last verse of the *piede* immediately before it.

4tho, The couplets or terzets, or any other combination of which the *fronte* or the *firima* is formed, must bind together by means of the same rhymes, as by such alternate pauses and consonances the *canzone* acquires harmony and beauty.

5tho, The *firima* is best closed with two verses of the same rhyme, giving thus a pleasant rest to the stanza before passing to the other.

In order to shew in one view the best manner and order of rhiming the *stanzas*, I have made a table of rhymes, taken from the *Canzoni* of *Petrarca*, which all consist of *piedi* and *firima*, having only two *piedi*, and never more than four verses for each *piede*. The *fronte* and the *volte* not being found so pleasant as the *piedi* and *firima*, have been very seldom used even amongst the ancient Italian poets.

Manners of rhiming the Piedi of the Stanze.

	1	2	3	4	5	6
I. Piede.	a	a	a	a	a	a
	b	b	b	b	b	b
		c	c	b	b	b
				c	c	c
II. Piede.	b	a	b	a	b	c
	a	b	a	b	a	d
		c	c	b	a	d
				c	c	a

Manners of rhiming the Combinations of the Sirime.

Manners of Sirime.	1	2	3	4	5	6	7	8	9
Combination I.	a	a	a	a	a	a	a	a	a
	b	b	b	b	b	b	b	b	b
							b	c	c
Combination II.	b	b	b	b	b	b	b	c	c
	c	a	c	c	a	c	a	b	b
					c	d		c	
Combination III.	c	c	c	c	d	c		d	b
			c	d	b	d		b	
								d	
*Combination IV.			d	d					
				d					

Manners

Manners of <i>Sirime</i> .	10	11	12	13	14	15	16	17	18
Combination I.	a b c	a b c	a b c	a b c	a b c	a b c	a b c	a b c	a b c
Combination II.	c b	c b	c b	c b	c b	c b	c b	c b d e f	c b d e d
Combination III.	d d-a	d d	d b	c d	b d	b d	b d	f e d	
Combination IV.			d d	d d	d e	d e	d g	d g	
Combination V.							e		

The poet is at liberty to settle what number he pleases of combinations which must have the *chiusa* or close. This may be of one, or of two, or of three verses, and always united by the means of a verse consonant in rhyme with another of the last combination.

The *ripresa*, or *commiato*, or *licenza*, is a kind of addition to the *canzone*, in imitation of some of the Greek odes, which, after several *strophes* and *antistrophes*, had only one *epod*, called also *epirrema*. In it the poet turns his speech to the *canzone*, as it were, taking leave of it, or ordering it to say or do something, praising or blaming it, forbidding or encouraging it to do something, &c.

Of

Of what number of verses, and of what order of rhimes the *ripresa* must consist, is not fixed. The custom of *Petrarca* has been sometimes to consider the two last verses which closed the *stanza*, and that immediately preceding the *chiusa*, and of those three verses formed a model both as to the measure of the verses and the order of the rhimes for the *ripresa*. Sometimes he has taken for his model the same quantity and quality of verses, with the same order of rhimes that was from the second combination inclusive to the end of the stanza. In some of his *canzoni*, he takes under the same restraint the last four verses of the *stanza*, in others the last nine. But the most common practice of this poet has been in making the *ripresa* to follow in quantity and quality of verses, and order of rhimes, entirely the whole *firima*.

The *canzone Pindarica* is composed of *strofa* or *ballata*, *antistrofa* or *contraballata*, and *epodo* or *stanza*, in imitation of the Greek odes of *Pindar*.

The poet may settle for the *strofa* or *ballata* what quantity and quality of verses, and what division of sentences or *punteggiature*, he thinks proper. But the *antistrofa* or *contraballata* must exactly correspond with the *strofa* or *ballata*, with regard to the quantity and quality of verses, as well as of the divisions.

It is not so with the *epodo* or *stanza*, which should be entirely or in a great measure different from the other two, and of a less quantity of verses.

The union of the *strofa*, *antistrofa* and *epodo* has been called a *comprensione*; the *canzone Pindarica* may consist in one or more of them, which are all to be similar to the first.

With regard to the order of rhimes, it has been used in several manners. The first is, that all the
verses

verses of the *ballata*, and those of the *contraballata*, correspond in their cadences; so that the first verse of the *ballata* rhimes with the first of the *contraballata*, the second with the second, and so on. The second manner is, that some verses only of the *ballata* correspond with those of the *contraballata*, and the others are blank verses. The third manner is, that the *contraballata*, preserving the same quantity and quality of verses, and the same division or *punteggiature*, and the same order of rhimes with the *ballata*, it has different consonances. The *epodo* or *stanza* is rhimed differently from the other two.

Finally, it must be diligently observed, that the combinations of verses should be gracefully connected together by means of the rhimes, as it has been remarked of the *canzoni Petrarcesche*.

Alamanni, *Trissino* and *Ghiabrera* have excelled in the *canzoni Pindariche*.

The *canzone a ballo*, commonly called *ballata*, is a kind of poetry so called from its being sung whilst dancing. The *maggiolate*, which the young lads used formerly to sing in planting the *May tree* before the doors of their mistresses, known in Italy by the phrase *piantare il maggio*, were songs of the same kind of texture. It is reckoned to be the most ancient sort of lyric Italian poetry, and the purest imitation of the *proodic* songs of the Greeks. It not being any longer the custom to accompany dancing with vocal music, this kind of composition has been quite neglected.

The *canzone a ballo* begins always with an *epodo* or *stanza*, and is followed either by one *strofe* or *ballata*, or by several of them. The verses may be all *endecasillabi* or all *settefillabi*, or intermixed the one with the others.

There

There is no particular rule with regard to the number of the *strofe*, or to the number of verses which they should contain. *Petrarca* never made any which had more than two *strofe*, nor gave to each of these more than seven verses.

Each *strofa* is divided into two parts, like the *stanza* of the *canzone Petrarchesca*. The first part is composed of two *mutazioni* or changes, the second part is a *volta*. Each *mutazione* should have a smaller, or at most an equal number of verses with the *volta*. The *volta* must be the same with the *epodo* in quality and quantity of verses, and in the division or *punteggiatura*.

The order of rhiming is various; but there must be always a correspondence between the first and second *mutazione*. The first verse of the *volta* must rhyme with the last of the second *mutazione*, and the last couple, or at least the last verse of the *volta* must rhyme with the last of the *epodo*.

Petrarca, and *Boccaccio* in his *Decamerone*, have several *canzoni a ballo*, besides many of the poets anterior to them, and *Chiabrera* among the moderns.

The *canzoni*, or rather *canzonette Anacreontiche*, differ from the other *canzoni* in three particular points:

1^{mo}, The *stanzas* of the latter are much longer, and their period is closed only by a great quantity of verses, whereas the *Anacreontic* comprises its period within the limits of a much smaller number.

2^{do}, The verses of which the *canzoni* are composed are only *endecasyllabi* and *settenarij*, and even generally in greater quantity of the former than of the latter. The *canzonette Anacreontiche* abound more in short verses than in *endecasyllabi*; they admit

mit of all kinds of verses, and of all the different forms, whether *piani*, *tronchi* or *sdrúccioli*.

3tio, The *canzoni* have always an *epodo*, at least at the end of all the *stanzas*, which is never done in the *Anacreontiche*.

This kind of poem has been invested with three different characters, according to the various subjects which have been treated by the poets, the one Pindaric and strong, the other delicate and easy, the third tumultuous and dityrambic.

The divisions of sentences, and the order of rhimes in the *canzonette Anacreontiche*, cannot be easily determined, so various are the different metres of them. Two things, however, must be particularly attended to; the first, that when in the first *stanza* the number of the divisions or *punteggiature* is fixed according to the number of the couplets or of the *terzetti*, and other combinations of which it may be composed, and are generally never more than three, the same divisions must be exactly preserved in the other *stanzas*. The second thing which requires attention is, the interweaving of the rhimes, and a proper distribution of the *rime lontane* and the *vicine*, so as to produce a pleasant and agreeable variety.

Many among the modern Italian poets have excelled in the Anacreontic songs. Among these are to be distinguished *Chiabrera*, *Rinuccini*, *Giam-pietro Zannotti*, *Frugoni*, *Savioli*, *Metafasio*, &c.

A kind of *canzoni* of short *strofe*, and without a *ripresa* or *epodo* at the end, was introduced by *Bernardo Tasso*, and other poets of that age, and were by them called by the Greek name of *ode*. The interweaving of the verses, and the combination of the rhimes, are very various, but analogous to what has been said of the *canzoni*. Whoever desires to see plenty of examples of these
odes,

odes, may find them in *Bernardo Tasso, Ludovico Paterno, Jacopo Marmitta, Lelio Capilupi, Girolamo Fenaruolo, Giovambattista Amalteo, Chiabrera, Fulvio Testi, &c.*

The *sestina* is also a kind of *canzone*, the invention of which is attributed to *Arnald Daniel*, a provenzal poet, and adopted by the Italians. It takes its name from the number of the *stanzas*, which are six, and the number of the verses, which are likewise six in each *stanza*.

The order of rhiming is thus: The six last words by which the verses of the first stanza are ended must all be repeated in each stanza, so that the verses of each of them are to end with the same words. The way this is managed is the following: The first verse of the second stanza ends with the same word which is at the end of the last verse of the first stanza; the second verse of the same second stanza has the word with which the first verse of the first stanza ends; the third verse of the second has the word of the fifth of the first stanza; the fourth verse has the word of the second; the fifth that of the fourth, and the sixth that of the third.

If the stanzas are twelve, it is called *sestina doppia*, if eighteen *sestina atterzata*.

At the end of all the stanzas, there is the *epodo*, which is to consist only of three verses, in which the six words belonging to the termination of the verses must be repeated, observing that the first should be the same that ends the last stanza, and the others may be placed according as it is found convenient.

Several of these poems may be seen in *Petrarca, Bembo, Medici, Sannazzaro, Guidiccioni, Grotto, &c.* But they do not meet at present with applause on account of their very little harmony.

CHAPTER XVI.

OF THE TERZINE OR TERZE RIME.

THE Italians took this kind of verse from the Provenzals. *Ser Brunetto Latini*, the preceptor of *Dante*, made use of them in his *Pataffio*, and gave the name of *capitolo* to a texture of *terzine*; but they owe certainly their great reputation to *Dante*, who chose them for his poem which is known by the denomination of *Commedia*, divided into a hundred *canti*.

The texture of the *terze rime* consists in this, that the construction is to conclude every three verses, so as to perfect the sentence. The verses are all *endecasillabi*. The first verse of the first *terzetto*, or union of three verses, must rhyme with the third; the second verse of the same first *terzetto* must rhyme with the first and third of the second *terzetto*; and the second verse of the second *terzetto* rhymes with the first and third verse of the third *terzetto*, and goes on thus in the manner of a chain.

The number of the *terzetti* should not be less than ten, nor much more than fifty for each *canto* or *capitolo*, or any other division. Examples may be seen, besides *Ser Brunetto* and *Dante*, in the *Dittamondo* of *Fazio degli Uberti*, in the *Trionfi* of *Petrarca*, in the *Amorosa Visione* of *Boccaccio*, and in many other authors of *satires*, *capitoli burleschi*, *eclogues* and *elegies*, which poems are generally of this kind of metre.

Some authors have made the second verse of seven syllables, and with a very good effect, as may be observed by perusing the works of *Giusto de Conti*, of the *Conte di San Martino*, and of *Brittonio*.

Dante may be looked upon as the first inventor of the Italian satire, many perfect specimens of which he has left us in several of his cantos. *Ariosto's* satires are beautiful in the smarting, jocular style of *Horace*, so much preferable to the bloody declamatory scourgings of *Juvenal*. After *Ariosto* came *Ercole Bentivoglio* and *Luigi Alamanni*, who likewise have left us very good satires, to whom may be added *Pietro Nelli*, who published satires both in his own name and under that of *Andrea da Bergamo*. The satires of *Francesco Sanfovino*, *Lodovico Dolce*, *Girolamo de Domini*, and *Girolamo Fenaruolo*, are of a low popular style; those of *Pietro Aretino* breath all the poison of *Hypponactes* and *Archilochus*; they are nothing but gall and aloes, sprinkled with a very few grains of salt, and this also pretty bitter. Among the moderns, the best Italian satirists are *Vincioli*, *Cesarino*, *Azzolino*, *Salvator Rosa*, *Menzini* and *Martelli*. The beautiful Latin satires, published under the name of *Q. Sæctanus* in this century, keep up an air of originality in their Italian translation, especially some of the first, which are said to have been translated by the author himself.

To the satire may be added the *capitoli burleschi*, which commonly are some fanciful and capricious subject, or some low ridiculous one, represented by the poet in a plain, familiar and homely style in *terza rima*.

Francesco Berni is the chief leader of the band of poets who have composed in this style, which from him has been called *stile Bernesco*, and the poems

poems *capitoli Berneschi*. He is followed by *Benedetto Varchi*, *Giovanni della Casa*, *lo Strascino da Siena*, *Mario Molza*, *Antonio Alamanni*, *Aretino*, *Caporali*, *Mauro*, *Francesi*, *Caro*, *Toscanella*, *Firenzuola*, *Anguillara*, *Fagioli*, &c.

The *eclogues*, whether *pastoral*, *maritime* or *piscatory*, are not always entirely confined to the metre of the *terzetti*, which is commonly made use of for the dialogism; but in the *amebeo*, or contention in singing, any kind of verses may be used, which, according to the rules already given, may be combined, with this only particular law, that he who answers must do it with the same quantity and quality of verses, with the same order of rhimes, the same figures, and as near as possible the same form of phrases.

Examples of the different kinds of *eclogues* may be seen in the following authors: The *piscatory*, in imitation of the 21st *Idillium* of *Theocritus*, are to be found in *Bernardino Rota*, in the *Conte di San Martino*, *Bernardo Baldi*, and *Bernardo Tasso*. Some *maritime* *eclogues* were printed in the poetical collection of the society of *Argonauts* in *Mantova* in the year 1547, and among the poems of *Lodovico Paterno*. A great number of beautiful *pastoral* *eclogues* we have in the *Arcadia* of *Sannazzaro*, and many in the collection of poems of *Luigi Alamanni*, *Girolamo Benivieni*, *Girolamo Muzio*, *Pomponio Torelli*, *Serafino dell'Aquila*, *Gabriello Chiabrera*, *Bernardino Baldi*, *Bernardo Tasso*, *Zappi*, and others, particularly in the volumes of poems by the Literary Society of the *Arcadia* in *Rome*.

Italian *elegies* in *terza rima* have been used, not only for mournful subjects, but in imitation of *Tibullus*, *Propertius* and *Ovid*, also for tender and amorous ones, and sometimes this kind of poem
has

has even been transferred to the praises of heroes, and by little and little to any kind of subject. The Italian authors who have excelled in elegiac composition are *Ariosto*, *Alamanni*, *Minturno*, *Sanazzaro*, *Bernardo Tasso*, *Menzini*, and *Paolo Rolli*.

CHAPTER XVII.

OF THE OTTAVA RIMA.

THE stanzas of *ottava rima*, as arranged at present, owe their invention to *Giovanni Boccaccio*, who, although he has not much fame as a poet, yet had a most happy turn for harmony, as may be observed in his prose works, especially his *Decamerone*. He improved on the *ottava rima* of the Sicilians, which has only two rhimes alternately in eight verses, by adding a third rhyme, and ordering it in the following manner: The first, third and fifth verse agree in the same rhyme and consonance; the second, fourth and sixth agree in another consonance, and the two last, namely the seventh and eighth, always agree by the means of a third rhyme; as in the following example from *Ariosto*:

*Stende la notte il tenebroso velo,
Che né Luna apparir lascia, né stella;
Di sotto mugge il mar, di sovra il cielo,
E il vento d'ogni intorno, e la procella,
Che di pioggia oscurissima, e di gelo
I naviganti miseri flagella;
E sempre più la notte si diffonde
Sopra le irate formidabili onde.*

It

It may be observed by this example, that the verses must run on without any interruption or conclusion of sentence in the beginning or in the middle of them, two by two, so that at every pair our conception or thought may be circumscribed, or at least at every second verse there should be a pause of a semicolon or a comma, but none greater.

The *ottava rima*, by universal consent, has been preferred to any other metre for epic poems, and very deservedly, as its engaging dignity and seducing harmony, prevents the reader from tiring, by means of its periodic rests, which are neither so crowded as to engender fastidiousness, nor so distant as to cause one to lose sight of the rhythmus which is produced by such pauses.

After *Boccaccio*, *Luigi Pulci* was the first who made use of the *ottava rima* in his *Morgante*; next to him *Luca* his brother, who in this metre wrote the first book of *Cirisso Calvaneo*, which poem was continued by *Bernardo Giambullari*. But they were left much behind, both with regard to style and invention, by the Count *Matteomaria Boiardo*, in his poem of *Orlando Innamorato*, which having been left unfinished by the author's death, was completed by *Niccoló degli Agostini* with a good share of merit. But the friends of the latter exalting him perhaps too much, going even so far as to say, that *Boiardo* himself would not have been able to finish his poem better than *Agostini* had done, spurred *Lodovico Ariosto* to shew to the world how much better this work might have been accomplished. *Ariosto's* friends not only approved of those pieces which he repeated to them, but advised him to change the idea of the work in such a manner as to make it not only a continuation of *Boiardo*, but a poem which could stand by itself; and this was the origin

gin of the famous poem of *Orlando Furioso*. The fame which *Ariosto* acquired caused many to attempt the same kind of composition in the sixteenth century. The *Amadigi* of *Bernardo Tasso* has a good deal of merit, not so much his *Floridante*. Of an inferior cast are the *Avarchide* and the *Girone* of *Luigi Alamanni*, the *Palmerino* and the *Primalione* of *Lodovico Dolce*, the *Ercole* of *Giraldi*, the *Marfisa* of *Cataneo*. But no man endowed with the least share of taste can have patience to read the *Meschino* of *Tullia d'Aragona*, the *Gigantea* of *Forabosco*, the *Nanea*, the *Spagna*, the *Brandigi*, and other such execrable romances in *ottava rima*. At length came *Torquato Tasso*, and made amends for them all with his *Gerusalemme Liberata*.

The *ottava rima* has been used, not only for great poems, but also for those of subjects of a middling length. *Luca Pulci* has used it in his poem in praise of the combat of *Lorenzo de' Medici* in a famous tournament; and *Agnolo Ambrogini*, from *Monte Pulciano*, commonly called *Poliziano*, rivals *Pulci*, describing in the same metre the action of *Giulio de' Medici*, *Lorenzo's* brother, in the same just. *Poliziano's* poem, in the opinion of the best critics, is esteemed to be much superior to that of *Pulci*. *Bembo*, *Costanzo*, *Torelli*, *Alamanni*, *Ercole Bentivoglio*, &c. have also composed some short poems of the like kind in *ottava rima*.

Jocose, comic, and heroicomic poems are likewise to be found in *ottava rima*. Those which have acquired most reputation are *la Secchia Rapita* of *Tassoni*; *il Torracchione* of *Corfini*; *la Guerra de' Mostri* of *Lasca*; *lo Scherno degli Dei* of *Bracciolini*; *il Malmantile racquistato* of *Lorenzo Lippi*, under the anagrammatic name of *Perlone Zippoli*; *il Ricciardetto* by *Fortiguerra*.

The

The *rispetto* was formerly a very short poem, contained in a single *stanza* or *ottava*, so called from its subject, being a respectful compliment to one's mistress. Many of them may be seen in the works of *Francesco Rainerio*, *Lorenzo de' Medici*, *Luigi Pulci*, *Antonfrancesco Doni*, *Alessandro de' Pazzi*, and *Bernardo Accolti*; they have been also called *strambotti*. At present they are no more in use.

Le stanze alla contadinesca were so called from their being composed in imitation of the courtship of peasants, and of their language as near as possible, without offending the dignity and neatness of language. Such are the *stanze in lode della Beca* of *Luigi Pulci*; in *lode della Nencia* of *Lorenzo de' Medici*; the *Catrina* of *Berni*, and the beautiful *Lamento di Cecco da Varlungo*.

CHAPTER XVIII.

OF POEMS OF FREE METRE.

POEMS which are not confined to any particular rule with regard to the number of verses, or to the manner of rhiming them, I shall reduce under four heads. The first will be of *madrigali*, *epigrammi* and *epitaffi*; the second will contain the *ditirambo*; the third the *cantate*; the fourth the *verso sciolto*.

The origin of the *madrigale* was to express in a short, simple, natural and delicate manner the pure and innocent affections of shepherds and peasants. It has been however used also for more serious subjects,

jects, and sometimes it has been transferred to the dityrambic style by *Chiabrera*.

The best way to arrange the *madrigali* is to compose them of *terzetti* or of couplets, very rarely of *quaderni*, with this law, that as many verses of eleven and of seven syllables as are in the first *terzetto*, the second should likewise have, and in the same places; the combinations are to be linked together by means of the rhyme; the close should consist of two verses rhiming together; not more than two verses should be consonant in rhyme, and these not far distant; the *punteggiature* at their places, according to what has been said to be necessary for the texture of a beautiful stanza in a *canzone*. But such symmetrical arrangement began to be neglected by the poets of the sixteenth century.

The following *madrigale* of *Benedetto dell'Uva* may serve as an example:

Come tenero fiore

Spiega la chioma sua, se lo nodrica

Pioggia, o rugiada amica:

Così di bei pensier fiorisce un core

Se di celeste grazia il bagna umore:

Ma senza lei diviene

Arido e non ha spene

Di produr fior, né frutto,

Come in terreno asciutto

Muor, non che langue, fior, se nol nodrica

Pioggia o rugiada amica.

Many beautiful *madrigali* may be seen in *Petrarca*, *Boccaccio*, *Sacchetti*, *Strozzi*, *Guarini*, *Navagero*, *Cassola*, *Tasso*, &c.

Luigi Alamanni has been the inventor of the Italian epigrams, and the only one that has left us a quantity of them. Their texture is of couplets

couplets of *endecasillabi*, each couplet rhiming by itself, or interchanging the rhimes. The following examples are from *Alamanni*:

I.

*Un pellegrin, che molto il simigliava
Vedendo Augusto lieto il dimandava:
Venne in Roma già mai chi t'era madre?
Rispose no, ma spesso sì mio padre.*

II.

*Della vergine Elisa é qui la spoglia
Che, morendo il fratel, morì di pianti.
Doppio lutto ai parenti, eterna doglia,
Comune, e pari agl'infiniti amanti;
Che non essendo, misera, d'alcuno
Come pubblico ben dolse a ciascuno.*

Inscriptions and epitaphs have likewise been made in Italian in the metre of epigrams, or of a single verse, or of one couplet, or of a *terzetto*, or a *quadernario*, but of very few verses more, as it is a manner of composition which should be short. The following is from *Loredano*:

*Sen giace qui tra questi marmi unita
D'un avaro crudel l'alma meschina,
Che pianse, quando morte ebbe vicina,
La spesa del sepolcro, e non la vita.*

The *Ditirambi* are composed of all kinds of verses, *interi*, *mozzi*, *piani*, *sdrúccioli* and *tronchi*; as it pleases the poet, who should adapt them to the nature of the thought which is expressed, as *Redi* has done in his celebrated *Ditirambo* of *Bacco in Toscana*.

Toscana. This kind of composition is also quite free with regard to the arrangement of the rhimes, as the verses may be either with or without rhyme; but the poet must always have in view what has been said already with regard to the proximity and distance of rhimes.

Benedetto Fioretti, otherwise known by the name of *Niseli*, *Gualterotti* and *Marruccelli*, have pretended to give us *dityrambic* compositions, which are really nothing else but monsters in poetry. *Francesco Redi* has been the first who has understood and expressed the true idea of this kind of poem, and after his example, *Girolamo Baruffaldi* and *Alessandro Pegolotti*, to whose works I must refer my reader, as an example would be too long to be inserted here.

The *Cantate* were an invention of the seventeenth century in favour of music, to which great attention was paid at that time, as in the former ages the *madrigali*, or some of the small regular poems, were commonly the only subjects set to music. They may be considered as a mixture of two kinds of poetry, viz. the dramatic and the lyric, the first known by the name of *recitativo*, the second by that of *arietta*.

The texture of the *recitativo* is made by an arbitrary and convenient mixture of *endecasillabi* and *settenarij*, with a rhyme every now and then, especially at the end of a sentence, according as it suits the poet's conveniency, but falling in a natural easy manner, so as to appear as if it could not be said otherwise.

The *arietta* consists of two parts, sometimes of more. Every kind of verse may be employed except the *endecasillabo*, and those may be mixed, which, according to the observations already made, agree with one another. The quantity of verses

of the first part is arbitrary, the second part may be like the first, or different both as to the quantity and the quality of the verses. The arrangement of the verses is also arbitrary. However, it will be right to have always in view the rules already laid down for rhiming the *mutazione* and *piedi* of the stanzas in the *canzoni*.

The *ariette* should differ from one another in quality and quantity of verses, as sameness will always produce satiety. Besides the verse, the rhithmus and the harmony is to correspond to the subject, either serious, joyful, sorrowful or pathetic.

The rhimes *tronche* and *piane*, managed with judgment, are the fittest for the *ariette*; the *sdruciole* do not do so well, as, in singing, that cadence will be more majestic and harmonious which is made on an accented syllable than on a short one; for which reason also, the first and second part of the *ariette* generally finish in a *verso tronco*, with the accent on the last, in order that the music may conclude with more dignity.

The *cantate* should abound with open and sonorous vowels, as *a* and *o*, especially in the accented and final syllables; as the *passaggi*, *fughe* and *trilli* would appear very awkward on the *e*, the *i*, and much more so on the *u*. Collisions must be shunned, as it becomes very ungraceful in music to utter many vowels in one syllable. In fine, all the words should be soft and harmonious, so that the verses and expressions should of themselves be conducive to music.

The *cantate*, at their first invention, were short poems, containing either a soliloquy or a dialogism, according as the music was intended for one or more voices. This manner of joining poetry with music was found very pleasant, and much approved

ved of; in consequence of which, dramatic representations were composed, comedies on the stage, and sacred oratorios were sung in churches; at length it was found, that this *lyrico-dramatic* poetry very well became the sublime gravity of the *Cothurnus*, and that even it was an improvement on the ancient tragedies of the Greeks; as their chorusses, for which they reserved all the beauties of music, were but little interested in the action, and consequently feebly expressed the passions by which the actors were supposed to be affected; they generally alluded very slightly to the piece, and often, as the subject of their song, they were obliged to have recourse to common-place topics, such as, destiny, the inconstancy and misery of human things, the unhappiness of princes, &c. whereas in this kind of Italian tragedies, the chorusses, or the lyric part of the poetry, is divided in the *ariette*, which being spoken or sung by the actors, become part of the tragedy, and on account of their elevated style, are wonderfully well adapted to describe love, rage, terror and compassion; besides, they afford to music a large field to express poetical images, and to convey to our hearts in a more lively manner the several tender, furious, or plaintive sentiments of the words. Those who have chiefly succeeded in this kind of poetry are *Apostolo Zeno* and *Metastasio*. Of the latter it may be truly said, *Omne tulit punctum*. This is not a place for me to defend this invention of the Italians against the attacks of some critics, especially as it has been done already by *Metastasio* himself in his *Estratto Sulla Poetica d'Aristotile*, and by my learned friend *D. Saverio Mattei*, in his *Dissertazione Sulla Poesia Lirico-drammatica*, which is to be found in the volumes of his incomparable translation

translation into Italian poetry of the poetical books of the *Bible*.

Verfi sciolti or blank verses are very well known to be such as are free from the constraint of rhyme. They were first made use of by *Trissino* in his poem, *L'Italia liberata da Goti*, according to the opinion of some; according to others, by *Jacopo Nardi* in a comedy of his. Blank verse, from its first invention, had its partisans and its opposers. *Carlo Lenxoni* and *Girolamo Muzio* gave it such praises as to extol it above any other kind of verses. On the contrary, *Varchi*, *Giraldi* and *Tolomei* maintained, that by taking away the rhyme from Italian verses, they were deprived of gracefulness, softness and heroic dignity. However, the fact is, that although blank verse has not been considered as proper for epic poetry, which has acquired a kind of prescription to be written in *ottava rima*, yet they have been adopted as very convenient for several other kinds of poetry. Tragedies have always been composed by Italian authors in *verfi sciolti*, generally *endecasillabi*, these being more similar to the usual manner of speech, and therefore more adapted to the stage. Translations in Italian of foreign epic poems have generally been made in blank verse, as *Virgil* by *Annibal Caro*, *Statius* by *Card. Bentivoglio*, to which may be added, though not an epic poem, *Lucretius* by *Alessandro Marchetti*, which of all the translations in Italian of the Latin poets are the only good ones. Didactic poems of much reputation in *verfi sciolti*, are, *il Mondo Creato* by *Torquato Tasso*; *la Coltivazione* by *Alamanni*; *le Api* by *Rucellai*; *la Poetica* by *Muzio*. *Chiabrera*, *Pozzi*, and others, have written *epistles* in blank verse. It has been used also very properly for comedies and pastorals, in which the *verso settenario* has been joined to the

the *endecasillabo*, in order to correct the gravity of the latter.

Blank verse being deprived of that portion of harmony which is derived from rhyme, and which enlivens the Italian verses, does not so easily please the ear, unless this defect is supplied by other beauties. The language must be very pure, the expression lively, the thought noble, the verse numerous and free from all poetical licences, which would be very unbecoming where the constraint of rhyme can be no excuse for their deformity. The period should not be too long, lest it might prevent perspicuity; it should however be various, so as to have the whole construction included sometimes in two, sometimes in three or in four verses. Care must be taken also in placing the accents, that the verses should not all be in one uniform tone, but some majestic, others nimble, some slow, others swift, adapting them to the different subjects they are to express.

Lodovico Ariosto was the first who made use of the *versi sdrúccioli sciolti* in his comedies, whether it was that he considered this kind of verse as more adapted to represent familiar talk, or because of all the Italian verses he found it the most similar to the iambic of *Hipponactes*, the proper verse for comedy. *Jacopo Sannazzaro* made use of the *versi sdrúccioli* in his eclogues, but rhimed them in *terzine*.

Particular observations must be made with regard to the *versi sdrúccioli*: 1^{mo}, Care must be taken not to fill up the poem with obsolete words, in order to get a *dactylus* to end the verse with, or to get a rhyme; as, *pratora, latore, dumora, campora*, &c.; 2^{do}, Not to use Latin words; as, *inascere, fatiscere, deiscere*; 3^{tio}, That the *sdrúcciole* words should be made but very sparingly by the

the aid of an affixed particle; as, *témesi, nótało, percótalo, dítemi*, &c.

From what has been said in this treatise, I am persuaded, that my English reader will be sufficiently informed as to the mechanical part of Italian poetry, without the knowledge of which it is not possible to relish entirely the beauties of the Italian poets, and it would be the height of presumption to attempt any poetical composition. *Milton's* Italian sonnets are a strong proof of this; for if such poetical lucubrations had been produced by any schoolboy in Italy, a severe flogging would have been his recompense, however Dr Samuel Johnson might have been informed to the contrary.

If any learner chuses to cultivate the Italian muses, besides the rules displayed in this treatise, he should apply with method in observing how the intrinsic beauties which belong to poetry in general have been managed by the best Italian poets; but as their taste has been various, those only should be imitated who flourished in the happiest ages for the belles lettres. The fourteenth and sixteenth centuries produced the greatest poets, among whom *Petrarca* is the prince of Italian poetry. It was in its infancy in the thirteenth century, and in the fifteenth its worth declined very much, as in that age no original genius appeared, but all who attempted to approach the Castalian stream were only servile imitators of *Petrarca*. But the writers against whom a learner should be more upon his guard are those of the seventeenth century. A strange taste for *concetti*, and for an hyperbolic and gigantic style, led astray almost all the poets of that age, who were weak enough to follow the standard of *Marini*, their chief captain.

THE END.

ERRATA.

CORRIGE.

P. xxxiv. l. 19.	<i>Avventuro</i>	<i>Avventure</i>
44.	1. u ed	used
63.	14. <i>fi piglio</i>	<i>fi piglió</i>
64.	33. <i>profferrire</i>	<i>profferire</i>
ib.	34. <i>procurrare</i>	<i>procurare</i>
65.	12. <i>a, d,</i>	<i>a d,</i>
72.	10. <i>conoscendo lo</i>	<i>conoscendolo</i>
96.	17. <i>strabbocbevole</i>	<i>strabocchevole</i>
111.	33. <i>st sso</i>	<i>stesso</i>
163.	19. <i>determinate</i>	<i>indeterminate</i>
182.	ult. <i>pellidi</i>	<i>pallidi</i>
192.	5. <i>affato</i>	<i>affatto</i>
269.	18. <i>nobilitá</i>	<i>nobiltá</i>

ERRATA.

CORRIGE.

Aventure	19.	22.	23.	24.	25.	26.	27.	28.	29.	30.	31.	32.	33.	34.	35.	36.	37.	38.	39.	40.	41.	42.	43.	44.	45.	46.	47.	48.	49.	50.	51.	52.	53.	54.	55.	56.	57.	58.	59.	60.	61.	62.	63.	64.	65.	66.	67.	68.	69.	70.	71.	72.	73.	74.	75.	76.	77.	78.	79.	80.	81.	82.	83.	84.	85.	86.	87.	88.	89.	90.	91.	92.	93.	94.	95.	96.	97.	98.	99.	100.	101.	102.	103.	104.	105.	106.	107.	108.	109.	110.	111.	112.	113.	114.	115.	116.	117.	118.	119.	120.	121.	122.	123.	124.	125.	126.	127.	128.	129.	130.	131.	132.	133.	134.	135.	136.	137.	138.	139.	140.	141.	142.	143.	144.	145.	146.	147.	148.	149.	150.	151.	152.	153.	154.	155.	156.	157.	158.	159.	160.	161.	162.	163.	164.	165.	166.	167.	168.	169.	170.	171.	172.	173.	174.	175.	176.	177.	178.	179.	180.	181.	182.	183.	184.	185.	186.	187.	188.	189.	190.	191.	192.	193.	194.	195.	196.	197.	198.	199.	200.	201.	202.	203.	204.	205.	206.	207.	208.	209.	210.	211.	212.	213.	214.	215.	216.	217.	218.	219.	220.	221.	222.	223.	224.	225.	226.	227.	228.	229.	230.	231.	232.	233.	234.	235.	236.	237.	238.	239.	240.	241.	242.	243.	244.	245.	246.	247.	248.	249.	250.	251.	252.	253.	254.	255.	256.	257.	258.	259.	260.	261.	262.	263.	264.	265.	266.	267.	268.	269.	270.	271.	272.	273.	274.	275.	276.	277.	278.	279.	280.	281.	282.	283.	284.	285.	286.	287.	288.	289.	290.	291.	292.	293.	294.	295.	296.	297.	298.	299.	300.	301.	302.	303.	304.	305.	306.	307.	308.	309.	310.	311.	312.	313.	314.	315.	316.	317.	318.	319.	320.	321.	322.	323.	324.	325.	326.	327.	328.	329.	330.	331.	332.	333.	334.	335.	336.	337.	338.	339.	340.	341.	342.	343.	344.	345.	346.	347.	348.	349.	350.	351.	352.	353.	354.	355.	356.	357.	358.	359.	360.	361.	362.	363.	364.	365.	366.	367.	368.	369.	370.	371.	372.	373.	374.	375.	376.	377.	378.	379.	380.	381.	382.	383.	384.	385.	386.	387.	388.	389.	390.	391.	392.	393.	394.	395.	396.	397.	398.	399.	400.	401.	402.	403.	404.	405.	406.	407.	408.	409.	410.	411.	412.	413.	414.	415.	416.	417.	418.	419.	420.	421.	422.	423.	424.	425.	426.	427.	428.	429.	430.	431.	432.	433.	434.	435.	436.	437.	438.	439.	440.	441.	442.	443.	444.	445.	446.	447.	448.	449.	450.	451.	452.	453.	454.	455.	456.	457.	458.	459.	460.	461.	462.	463.	464.	465.	466.	467.	468.	469.	470.	471.	472.	473.	474.	475.	476.	477.	478.	479.	480.	481.	482.	483.	484.	485.	486.	487.	488.	489.	490.	491.	492.	493.	494.	495.	496.	497.	498.	499.	500.
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